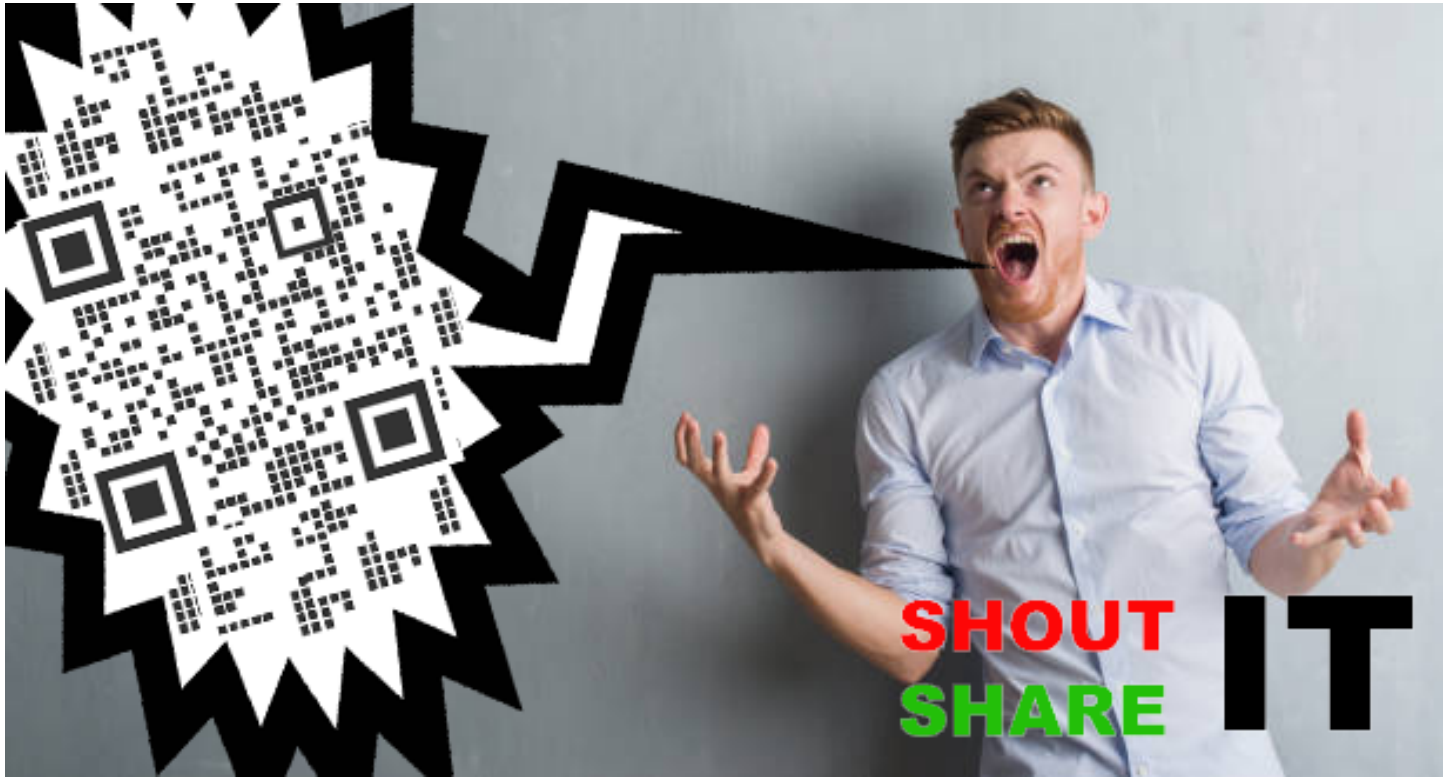




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THE BRITISH MUSEUM QUARTERLY

VOLUME VIII: 1933-34

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THE
BRITISH MUSEUM
QUARTERLY

VOLUME VIII: 1933-34

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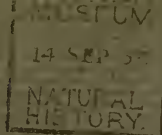
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THE BRITISH MUSEUM
QUARTERLY VOL. VIII. NO. I

LONDON

PUBLISHED BY THE TRUSTEES

1933

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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VOLUME VIII. NUMBER I. JULY, 1933







I. DRAWING BY RUBENS

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BRITISH
MUSEUM
14 SEP 33
NATURAL
HISTORY.

I. A DRAWING BY RUBENS.

A REMARKABLY fine study in black chalk by Rubens (Frontispiece) was recently acquired from an English private collection. It is a sheet of folio size showing, on one side, the study of a draped female figure, and on the other a series of sketches of an infant. A note on the reverse in Samuel Woodburn's hand states that 'this drawing was lent by Mr Geddes to Sir T. Lawrence and was returned by him after being stamped', so that Lawrence's mark in the corner is an erroneous indication.

The study of the seated figure might have been done in view of a penitent Magdalene, or a Magdalene in a *Pietà*, such as the picture of 1614 at Vienna, while the sketches on the reverse might equally have served for a *Virgin and Child*, or for some figures in a *Bacchanal*. But as Rubens was in the habit of making drawings in the studio without definite thought of any particular subject, it is possible that no specific relation to any finished work will be found. A. M. H.

2. AN ETCHING AND A DRAWING BY ANTOINE WATTEAU.

THE Department of Prints and Drawings has received a notable accession to its collection of the work of Antoine Watteau in one of his exceedingly rare original etchings, and in a drawing of a type hitherto unrepresented.

Watteau is known to have etched in all ten plates, from which a total of only fifteen impressions had hitherto been recorded. The present example is of the plate known under the title *Les Habits sont Italiens*; it was sold in 1901 in the Defer-Dumesnil Sale (lot 478), and again at Sotheby's, as the property of Lady Harcourt, on 29 March of the present year (lot 38). Only one other impression is known before the plate was reworked by Simoneau l'Aîné, in which state the print is included in Jullienne's *Œuvre gravé de Watteau* (D. & V. 130). This other impression, now in the Bibliothèque Nationale, belonged formerly to the brothers Goncourt, and is described by Edmond in *La Maison d'un Artiste* as *la pièce la plus précieuse de ma collection*. It is annotated in Mariette's hand *peint par*

Wattaux et gravé a leau forte par luy mesme, which corroborates the underline appearing on the re-worked state of the print. The subject represented is a group of actors and actresses in the conventional costumes of the Italian comedy; it corresponds with a picture in the collection of Baron Edmond de Rothschild and with the engraving by Boucher entitled *La Troupe Italienne* (D. & V. 85).

Watteau's etchings are admittedly more in the nature of technical experiments than of works invested with the full measure of his genius. His preference as a draughtsman for soft crumbling chalks as opposed to the more linear vehicle of the pen is well known: *tout lui étoit bon excepté la plume*, writes d'Argenville in his interesting summary of Watteau's technical methods, and the etcher's needle is of course the instrument more nearly akin than any other to the draughtsman's pen. Thus in all Watteau's etchings there is something suggestive of a medium not altogether compatible to him, and this no doubt accounts at once for his reluctance to employ it, the comparative mediocrity of his work of this class and of the extreme rarity of impressions. It need hardly be pointed out, however, that in such passages as the hands Watteau's inimitable mastery becomes clearly discernible.

The newly acquired drawing (Pl. II) is a rapid but fully articulate sketch in red chalk, representing, like the etching aforesaid, a group of comedians. This was, of course, one of Watteau's favourite subjects, to which he repeatedly turned his attention at different stages of his career; a marked resemblance, however, to the composition of the picture painted for Dr Mead during the artist's sojourn in London and engraved by Baron under the title *Les Comédiens Italiens* makes it possible that there is a direct connexion with this particular work. Two similar sketches, in the Jacquemart-André Museum at Paris and in the Laughlin (formerly Marius Paulme) Collection, show variants of the same theme and a close analogy in the style of execution. As already mentioned at the outset, the drawing is of a type hitherto lacking in the magnificent collection of Watteau's work in the Print Room: the type of composition study, comprising several figures, grouped as they would appear in one of the master's finished pictures. Very few such drawings are known to exist, indeed Count Caylus in his celebrated address on Watteau



II. DRAWING BY ANTOINE WATTEAU

14 SEP 33

NATURAL
HISTORY.



III. FLORENTINE ENGRAVING

delivered to the Academy in 1748 goes as far as to say that they were dispensed with by the artist entirely. *La plupart du tems*, says Caylus, *la figure qu'il dessinoit d'après le naturel n'avoit aucune destination déterminée. . . . Car jamais il n'a fait ni esquisse ni pensée pour aucun de ses tableaux, quelque légères et quelque peu arrêtées que ç'a pu être.* That Caylus, while essentially correct in this assertion, overstated the case, and that the present drawing, and certain others resembling it, are the work of Watteau himself and not merely of one of his many imitators, is beyond all doubt. The fact remains nevertheless that composition studies are of altogether exceptional occurrence in his work, and it is fortunate that a representative example could be added to the Museum collection. K. T. P.

3. AN UNDESCRIBED FLORENTINE ENGRAVING OF THE FIFTEENTH CENTURY.

AN engraving of the greatest interest (Pl. III) found in an album of miscellaneous prints in an English private collection, and recently submitted to the Museum. It was purchased and presented to the British Museum by the National Art-Collections Fund.

It is manifestly Florentine, engraved in the Fine Manner in the style of the so-called 'Otto Prints', of which the Museum possesses the largest number. One cannot regard the 'Otto Prints' as a series, except in so far as most of them came from the collection of an eighteenth-century collector of that name, but under that title have been grouped a variety of decorative pieces of various shapes, chiefly representing subjects of gallantry, engraved about 1465-70.

The present example is certainly among the most important of its kind. It is an allegory on love and death, showing a gallant and his mistress with a musician and Death carrying a coffin. The word *Sansobrien* on the lady's sleeve also occurs on the sleeve of the mounted lady in the early Florentine engraving, *Encounter of a Hunting Party with a Family of Wild Folk*, which is only known in Paris. It may be some name from Italian or French Romance, but its source is unknown to me. The four lines of verse in the scroll are somewhat obscure, but their meaning is probably somewhat as follows: Neither graces, nor honours [nor pomp], nor state, nor riches, nor

knowledge, [none of these your possessions] will avail against my fierce desire; perchance in you all delight will break. . . .

The mutilated word in the first line is evidently *pon*[*pe*].

Mr Arundell Esdaile offers the following version:

Not all your favour, honour, pride,
State, riches, learning, aught avail
That my stern will be set aside;
Haply all your delights shall fail.

A. M. H.

4. PRINTS ACQUIRED AT THE BOERNER SALE, LEIPZIG, MAY, 1933.

A CONSIDERABLE number of rare and interesting prints were acquired at the recent sale at Leipzig, chiefly from the Northwick collection, and from that of Friedrich August II, Dresden. In the lack of official purchase grant acquisitions were made by exchange of a Malcolm duplicate, from the H. L. Florence Fund, and by gifts from four friends of the Museum. An attractive and rare line-engraving of the *Virgin and Child* (dated 1504) by the Upper German Monogrammist HW, was presented by Mr John Charrington (Pl. IV); a Dutch woodcut of the sixteenth century, the *Wise Man and Wise Woman*, an allegory, by Cornelis Teunissen, was given by Mr Henry Van den Bergh; an interesting series of military prints, signed S. K. and probably illustrating operations of the Imperial Armies in Eastern Europe 1591-3, was given by Viscount Bearsted; a sixteenth-century French line-engraving, *Judith* by Jacques Bellange, and an early seventeenth-century Dutch etching, the *Gunner and the Peasant Woman* by Willem Buytewech, were presented by an anonymous donor. The gifts of Viscount Bearsted and Mr. Van den Bergh were made through the National Art-Collections Fund.

A series of 107 line-engravings by Hans Vredeman de Vries, hitherto poorly represented in the Department, largely architectural designs, was purchased out of the H. L. Florence Fund.

The following prints were acquired by the Malcolm exchange, and will be considered as a supplement to the Malcolm collection:

The Monogrammist FVB. St Peter. Lehrs, 26. A most brilliant impression of this rare fifteenth-century engraver.



IV. ENGRAVING BY HW

BRITISH
MUSEUM
14 SEP 33
NATURAL
HISTORY.

Jacob Binck. St Jerome. B. 22. Line-engraving.

Francis Delaram. Portrait of Albrecht Dürer. Line-engraving.

A brilliant impression with the address of Compton Holland.

Rembrandt School. Seated beggar. Rovinski, Lievens, 77. A large etching, only known in this impression, from the collection of Friedrich August II. It gives the same subject as the Rembrandt etching, H. 11, in reverse. Rovinski's attribution to Lievens is not accepted by Dr H. Schneider (*Lievens*, 1932, p. 232), and the name of Salomon Koninck has been suggested. Personally I am not convinced of either attribution, and would raise the question whether it might not be a youthful experiment by Rembrandt himself. It certainly falls into the group represented by H. 4, 4 a, and 309.

The Monogrammist B.G. Coat of Arms with the Signs of the Passion. Undescribed German woodcut of the sixteenth century.

Erhard Schön. Coloured Broadside 'Der Narrenfresser' with verses by Hans Sachs. Röttinger 193. Woodcut, coloured by hand.

Erhard Schön. Portrait of Ivan IV, the Terrible (1529-84). R. 272. In its second state, lettered as a portrait of Ivan's son Vassili Ivanovitch (regn. 1505-33). Woodcut, coloured by hand.

Ludwig von Siegen. St Jerome. Andresen, and C.S. 8.

Another print from the Boerner Sale, the *Virgin and Child*, a woodcut by Hans Leu, has been presented by a body of subscribers, completing the tribute which was noted in Vol. VII, No. 3 of the *Quarterly*.
A. M. H.

5. ETCHINGS BY SEYMOUR HADEN.

A NOTABLE series of etchings by Sir Francis Seymour Haden has been presented to the Museum by Mr W. M. Bocquet and his son Mervyn Seymour Bocquet in memory of the late Mrs W. M. Bocquet, grand-daughter of the artist. Eighteen examples form a supplement to the fine collection already in the Museum, which was acquired for the most part from Dr H. N. Harrington in 1910. Twelve other duplicate impressions have been added to the Loan Collection of Prints.
A. M. H.

6. DRAWINGS BY WALTER CRANE.

TWO hundred and fifty-three drawings, and touched proofs, by Walter Crane, have been acquired from the artist's daughter-in-law, Mrs Lionel Crane. They are almost entirely studies for his book-illustration, and represent him at all periods of his life, in preliminary sketches and finished drawings and watercolours. A. M. H.

7. THEATRICAL DESIGNS BY CHARLES RICKETTS, R.A.

A SERIES of eight designs for theatrical costume and scenery by the late Charles Ricketts, R.A., has been presented to the Print Room by the National Art-Collections Fund. Three of these are for stage-settings; one is for the Balcony scene in *Romeo and Juliet*, another is for a scene in *Much Ado About Nothing* (these two are drawings in black chalk, grey wash, heightened with white); the third represents the court of a temple and was designed for a play on Montezuma; this last is in colour. The other five drawings are all in colour and are designs for dresses. Two are figures, dressed with a splendid and savage magnificence, for *Montezuma* (a theme which greatly attracted the artist); one, of two figures, a woman and a page, was for a scene in *Winter's Tale*. The remaining two are for *Parsifal*; one is a single figure, the other represents a back view of Amfortas, wearing a great cloak of blue and gold and leaning on the shoulders of two pages. The eight designs are fine examples of Ricketts's later style as a draughtsman, and illustrate a side of his work in which his genius for colour and imaginative design was shown with peculiar richness. L. B.

8. THE TURNER BEQUEST.

THE drawings and watercolours of the Turner Bequest to the National Gallery have been deposited on indefinite loan in the Prints and Drawings Department of the British Museum since October 1931. The transfer was made largely on account of the lack of Students' Rooms at the National Gallery or the Tate Gallery. In the British Museum any of the sketch-books and drawings can be seen at any time on application in the Print Room. Over six hundred drawings are already mounted, and by the end of the year this

number may be increased to nearly a thousand. This will form a basis for selected series for exhibition in the Tate Gallery, the Victoria and Albert Museum, and the Prints and Drawings Gallery in the British Museum, where four screens are now permanently devoted to this end. In addition, several series of framed drawings will be formed for short loans to Provincial Museums, and these will probably be available by the beginning of 1934. Applications for these loans may be submitted after October 1st. The immense number of sketches in the Turner Bequest, amounting to upwards of nineteen thousand, is chiefly made up of the leaves of sketch-books, which are still to a large extent intact. Much work remains to be done in the reconditioning and rebinding of these books. Many of them had been broken up, and separate leaves placed on exhibition. Except in the case of drawings whose character is more suited for mounting and exhibition, the sketch-books are being restored to their original condition. Any of these can be seen, as well as the mounted drawings, but particular care is needed in their handling, and students must accept greater restrictions in this section for the sake of the preservation of material that can easily be damaged. The damage caused by the flood at the Tate Gallery in January 1928 was considerable, and it will be some years before all that can be done in cleaning stained drawings will be achieved. In general it may be said that immersion in the Thames affected watercolours less than pastel and chalk drawings. But in relation to the mass of work in the collection, the irremediable damage is not so great as might have been expected.

The drawings are arranged chronologically according to the official Inventory by Mr A. J. Finberg, two volumes published by the Trustees of the National Gallery in 1909. This Inventory, originally published at 15s., can now be obtained from the British Museum at 6s. It contains a wealth of material of interest to all students of Turner's work, and its topographical and other indexes make it a most valuable book of reference.

A. M. H.

9. A CHINESE PAINTING.

A SMALL Chinese painting bequeathed by Mrs Alfred Morrison, who died in April of this year, enriches the Oriental

section of the Department of Prints and Drawings with a work which has unusual features and is rather difficult to place but is both beautiful and interesting.

It measures $21\frac{5}{8} \times 10\frac{3}{4}$ inches, and appears to be a fragment of a larger composition. Women, grouped on a verandah, hold long gilt staves, each tipped with a branch of blossom. The disposition of the groups seems to indicate that they are gathered to do honour to some one unseen who is at the right of the spectator. The head-dress and costume suggest that these are Apsaras, celestial rather than mortal beings; they are such as might appear in a Buddhist vision of Paradise: but the staves and the blossom are quite unusual. Are they perhaps ladies playing, at some ceremony or festival, the part of heavenly nymphs?

The date of the painting, which is on paper, not silk, is also matter for conjecture, and is the more difficult to determine in that it is not in its original state and has been retouched. The brush-line remains unobscured; it is fine and sensitive; but the colour seems in places to have disappeared. A deep red in the dress of the central figure seen in profile, and the blue in a robe hanging over her arm, are the strongest notes of colour. The faces, arms, and hands were white, but a good deal of the white has been rubbed off. L. B.

10. TWO INDIAN PAINTINGS.

THE National Art-Collections Fund has presented to the Oriental section of the Department of Prints an Indian painting of the Mughal School. This represents the Emperor Jahāngīr sitting in a small pavilion in a courtyard, and giving audience. He is embracing an envoy, an elderly man, who bends to kiss his hand. At the left is a group of people, among whom a man in European dress is noticeable. Miniatures of the time of Jahāngīr are comparatively rare, and this, though unfortunately damaged in the lower right portion, is a welcome addition to the small series in the Department. Its interest is heightened by the introduction of the European, whom it is tempting to identify with Sir Thomas Roe, the ambassador from James I who was first received by Jahāngīr in January 1616 and who remained in India till February 1619. The only known portrait of





V. INDO-CHINESE SCULPTURE

Roe, in the National Portrait Gallery, was painted many years later, some time after 1636 (he lived to 1644); and allowing for the difference in years and a different fashion of wearing the pointed beard, one can see a real resemblance in the shape of the face and a certain spirited carriage of the head. As in the other portraits in the miniature, the artist has set the eyes a little obliquely in the face. The blond colouring precludes the Portuguese; and though this might possibly be a portrait of William Hawkins, an earlier envoy, not from the king but the East India Company, it seems most likely that it represents Roe, who was so frequently and favourably received by Jahāngīr.

Another Indian painting has been acquired as a gift from the Keeper of the Department. The subject is a 'Prince visiting a holy man among his disciples', and the painting presents some unusual features. While the landscape background shows conventions of the early Mughal School and reminiscences of Persian painting, the figures are in Rajput style. It seems to date from some time late in the seventeenth century.

L. B.

11. A SCULPTURE FROM INDO-CHINA.

THE stone sculpture illustrated on Pl. V has been presented to the Museum by the National Art-Collections Fund. It is part of a many-headed statue of the Bodhisattva Avalokitesvara, commonly known in Indo-China as Lokeshvara (Lord of the World); and it can be identified as such by the small image of Buddha in the tiara of the topmost head.

There are five heads on this fragment, and it may be that the tale of them is complete as there is a five-headed Avalokitesvara in Buddhist iconography. On the other hand, the more usual number is eleven when the Bodhisattva is represented as many-headed.

The sculpture is of sandstone. The facial features are characteristic of Khmer art in its mature period, about the twelfth century. Its provenance is not known, but persons familiar with Indo-Chinese sculpture regard it as a provincial piece, perhaps from Eastern Siam, and not as an example of the metropolitan art of Angkor.

R. L. H.

12. HANGCHOW POTSDHERDS.

AN important though not spectacular addition to the Ceramic Collections has been a series of fragments of porcelain and stoneware from the neighbourhood of Hangchow. Some of them come from kiln-sites and others from a neighbourhood where kilns probably existed, though they have not yet been precisely located. Chinese Ceramic histories tell us of three factories in this district which were active in the Southern Sung period. The most important is that situated below the Phoenix Hill, in the old Palace enclosure, which supplied the Sung Court with *kuan* (imperial) ware. Kiln refuse and a large variety of potsherds found below the Phoenix Hill can be definitely associated with this factory. The ware has a dark body-material which accords with the statements of the old Chinese writers, and the glaze-colours are varying shades of greenish and bluish grey.

A second factory, which is reputed to have made wares of a similar nature, stood 'near the Suburban Altar'. This site has not been definitely located.

The third recorded factory was at Yü-yao Hsien, about eighty miles east of Hangchow. The kiln-sites here were located by Dr Nakao, and he sent a few of the waste pieces and fragments found on them. These give us an insight into the nature of the Yüeh ware which was manufactured from the T'ang dynasty down to the Ming. Another group of fragments, found on a much disturbed site just outside the south wall of Hangchow, includes a variety of celadons and some *ying ch'ing* white porcelain. While it is probable that many of these objects are of local make, the site evidence is too vague to allow of any certainty.

For these fragments, many of which are documents of great importance, we have to thank Sir Percival David, Dr Nakao, and Messrs O. Karlbeck and Peter Boode.

R. L. H.

13. TWO ILLUSTRATED ASSAMESE MANUSCRIPTS.

TWO Assamese manuscripts which have been lately acquired by the Department of Oriental Printed Books and Manuscripts are of very considerable interest. The older of the two is a copy of the



VI. SCENES FROM THE LIFE OF KING SIB SINGH OF ASSAM
(the King and his Queen riding in procession)



VII. SCENES FROM THE LIFE OF KING SIB SINGH OF ASSAM
 (Rājapateśvari and the Heir Apparent)

Dharma-purāṇa, a metrical manual of Hindu religious doctrine and practice according to one of the churches which worship Viṣṇu in his incarnation as Kṛiṣṇa. It is written on thin smooth sheets of wood 23 inches in width by 6¾ inches in height, the borders being coloured red, and was copied in the Śaka year 1657, corresponding to A.D. 1735/36. The folios run to 179, but a few are missing. The book is profusely illustrated throughout with coloured drawings in a local style of art. Most of these are of somewhat mediocre quality; but a few of them, obviously by a different master, are of real merit, and are designed to illustrate not themes of Hindu religion but the life of the patron of the book, who was no less a personage than Sib Singh (Śiva-simha), the contemporary Ahom King of Assam. The reign of this monarch lasted from 1714 until his death in 1744. During the life of his first queen, Phuleśvarī, he achieved a rather bad eminence by persecuting the worshippers of Viṣṇu-Kṛiṣṇa, both he and his consort being ardent devotees of Śiva. Phuleśvarī died about 1731, and Sib Singh then married her sister Ambikā. During the latter's reign, which ended with her death about 1738, more tolerance seems to have been shown to the church of Viṣṇu-Kṛiṣṇa. Our *Dharma-purāṇa* bears evidence to this change of attitude. A manual of Viṣṇuite religion, it explicitly claims as its patrons Sib Singh and Ambikā. On fol. 2a we have a picture of Sib Singh on his throne graciously receiving a copy of the book; and on fol. 179b we see him on his throne 'examining the *Dharma-purāṇa*', as the title below tells us, while behind him sits Ambikā with the heir apparent on her knee. Fol. 179a (Plate VI) presents the royal pair riding in procession. On fol. 2b (Plate VII) is seen a dark handsome woman, with her hair dressed in the high chignon (*jaṭā*) affected by holy persons, who is seated on a couch, and holds in her lap the heir apparent; she is Rājapateśvarī, 'Mistress of the King's Diadem', the guardian genius of the throne. She reappears on fol. 3a, where she is seen sitting, again with the young prince in her lap, and conversing with Sib Singh.

The other book is also an extremely rare religious poem, written on similar sheets of wood, which are 25½ inches wide and 8¾ inches in height; the date of copying is the Śaka year 1758 (A.D. 1836). It

is the *Brahma-khaṇḍa*, the first section of the *Brahma-vaivarta-purāṇa*, in an Assamese metrical adaptation by one Durgāchārya, who seems to be otherwise unknown to fame. It is likewise abundantly illustrated with coloured drawings of a local Eastern school. These, despite their crudity, have some merit and more interest, as they show a slight but distinctly recognisable influence from Burma. A quaint anachronism in them is their frequent representation of the troops of soldiers attending upon kings, who are clad not in the garb of ancient Ind but in uniforms faithfully copied from those used by the British Army at the time, with shakos and muskets. L. D. B.

14. A TIBETAN COLLECTION OF BOOKS AND MANUSCRIPTS.

THE generosity of Sir Charles A. Bell, K.C.I.E., who has presented to the British Museum sixty-eight printed books and twelve manuscripts, has very notably enriched the Tibetan library in the Department of Oriental Printed Books and Manuscripts. A striking and welcome feature in this collection is its wealth in works of history, biography, legend, and antiquities. The manuscripts include a copy of Sum-pa's History of Buddhism in Tibet and Mongolia, two sections of the voluminous epic cycle of Kesar, and an account of the sacred places in Sikkim. Among the printed books we may make special mention of the biographies of the Fourth, Fifth, and Sixth Dalai Lamas and of dPal-ldan-ye-śes-dpal-bzañ, Chhos-kyi-rgyal-mthsan, and other Lamas of Tashilhunpo; the Mañi-bka-'bum or Hundred Thousand Orders ascribed to King Sroñ-btsan-sgam-po; a history of King Khri-sroñ-ldeu-btsan; the history of Tibet styled *dPal mii dbaṅ poi rtags pa brjod pa 'jig rten kun tu dga bai gtam*; a biography of the popular humorist Kun-dga-legs-pa; another section of the Kesar Saga; and a treatise on the duties of officials written in the reign of the Fifth Dalai Lama by Sañs-rgyas-rgya-mthso. Arts and crafts are represented by two manuscripts styled respectively *Rin po chhe bzo-yi las kyī bsgrub pai rgyud dan ja dan dar gos chhen dan rta rgyud thsugs bzañ nan gyi rtag pa*, a guide to the various kinds and qualities of metal objects of art, tea, silks, and horses, and *bZo ris kha śas kyī pa kra lag len ma yod pa*, a practical manual of the

knowledge of certain arts and crafts, besides a printed inventory of the rare images in the great temple of Lhasa. Poetry, grammar, popular drama, and of course the Buddhist religion are also adequately represented in this remarkable collection. L. D. B.

15. AN ILLUSTRATED DĪVĀN OF 'KHAṬĀ'I'.

A WELL-KNOWN friend of the British Museum, who desires to remain anonymous, has lately enriched the collections of the Department of Oriental Printed Books and MSS. by the gift of a fine copy of the *Dīvān i Khaṭā'i* or *Navādir ul-mulūk*, the Turkish poems of 'Khaṭā'i', the literary name assumed by Shāh Ismā'il Ṣafavī, the famous ruler who founded the Ṣafavī dynasty of Persia in 1501-2. Though a Persian, Ismā'il wrote his Dīvān in the Azari dialect of Turkish, for he had passed his earlier years in Azarbaijan and Gilan among the Turkish tribes of Kachar and Afshar. The work is extremely rare: apart from the present copy and another manuscript in the British Museum, it would seem that no copies exist in Europe, though possibly some may be found in Constantinople. The manuscript, which is 6 inches in width and 10 inches in height, is beautifully written in a *nasta'liq* hand, apparently of the late sixteenth century, and is embellished with six coloured drawings of good style, some of which seem to belong to the seventeenth century. A note in a later hand at the end, after stating truthfully that there are 19 folios and 6 drawings, adds the date 906 [A.H.], which corresponds to A.D. 1500-2 and thus is approximately the year of Ismā'il Ṣafavī's accession, but certainly is not the date of copying. L. D. B.

16. A COLLECTION OF CHINESE PRINTED BOOKS.

TWO outstanding features of this collection of 80 works, presented by Mrs Wakefield of Nailsworth, Gloucestershire, are the books relating to the Province of Hunan, and those on Chinese painters and painting. Among the former is the *Ch'ang sha fu chih*, one of the old-fashioned topographical works—sometimes for want of a better word called 'gazetteers'—which the Chinese have compiled with such industry for every part of their empire.

There is also a descriptive account of Hunan as a whole, and another work deals in considerable detail with the Miao tribes of that province and their subjugation by China. The Sacred Mountain of the South, which is situated to the north-west of Hengchowfu, has two separate treatises devoted to it, one of them running to 16 *pên* (Chinese paper-covered volumes).

The books on art include two catalogues of famous paintings, with descriptions, references, and historical notes. One of these is the *Shu hua chien ying* in 12 volumes, compiled by Li Tso-hsien, which treats of calligraphy as well as painting, and starts as far back as the fourth century A.D. Three fine works are concerned exclusively with the biography of artists and calligraphists, and there is also an interesting collection of essays on art by various authors in eight volumes.

Several other items call for mention. Of great historical value is a lithographed facsimile of the diary of the famous statesman and general Tsêng Kuo-fan, who quelled the T'ai-p'ing rebellion, from 1841 to 1872, in no fewer than 40 volumes. The *Tu shih ping lüeh* is a useful military history of China down to the Sung dynasty (A.D. 960), and the *Pai hai* is a miscellaneous collection of reprints in 80 volumes. An even more extensive work is a collection of treatises on philosophical and other subjects, arranged under categories, in 110 volumes. The *Chin shih tsê* contains a great number of ink-rubbings of ancient inscriptions on bronze and stone, and in the *Pao ching chai shih chi* we have the collected poems of the Manchu statesman Pin-liang (1784-1847). The *Kêng ch'iang lu*, printed in Korea, deserves notice if only on account of its quaint title, which means literally 'Soup and Wall Record'. This is a good instance of the freakish allusiveness often found in Chinese titles, which is so apt to confound the cataloguer. We are told in the Later Han History that after the death of the Emperor Yao, his successor Shun yielded himself up to the contemplation of his virtues for three years: 'sitting, he saw Yao on the wall opposite; eating, he beheld him in his soup.' Hence the phrase 'soup and wall' is used to express admiration for the rulers of old; and, in effect, our book turns out to be a chronicle of incidents redounding to the credit of the Kings of Korea.

It would appear to be rather rare, as it is not given in Cordier's *Bibliographie Coréenne*.

With few exceptions the books in this collection are in excellent condition, and all will form a welcome addition to the Chinese Library.

L. G.

17. A UNIQUE MANUSCRIPT OF THE AMĀLĪ OF IBN AL-SHAJARĪ.

MOSLEM belief in the verbal inspiration of the Koran, which easily transcends the rigour of any western 'fundamentalism', together with the Arabs' pride and delight in their wonderful language, fostered the production of a multitude of treatises devoted to Arabic lexicography and grammar. Of such works the Arabic collection in the Museum contains some fine examples, and it has now been further enriched by the purchase of a manuscript of *Amālī* or 'Dictations' by one of the greatest philologists of his age, the Sharīf Hibat Allāh b. 'Alī Ibn al-Shajarī, who lived from A.H. 450 to 542 (A.D. 1058 to 1148). Moslem scholars of the past are unanimous in their praise of this work, which they describe as the most extensive and important of all the author's compositions. This is the only copy now known to exist. The work was not written but dictated by the author in 84 *Majālis*, or 'sessions'. Each *Majlis* consists of an exposition of some point of lexicography, syntax, poetic diction, or Koranic exegesis, the last three 'sessions' being specially concerned with passages in the poetry of al-Mutanabbi. The book is divided into two parts (*ʿuzʿ*) containing 49 and 35 'sessions' respectively. An interesting feature is that 23 of the 'sessions' are dated, showing that the master's disquisitions here collected covered a period of at least twelve years, when he was between 74 and 86 years of age, and thus represent the fruit of a life-long study. In the year 524 (1130), we are told, he dictated on Saturdays, in 526 (1132) on Tuesdays, and in 536 (1141-2) again on Saturdays. He was a native of Baghdad and a descendant of the Prophet, as his title *Sharīf* indicates. In the Baghdad suburb of al-Karkh he held the office of *Naḳīb al-Ṭālibīyīn*, i.e. examiner of the genealogies of those who claimed the honour of descent from the

Caliph 'Alī. The volume contains 320 folios, 9 inches by 7, with 25 lines $4\frac{1}{2}$ inches long to each page. The writing, which is in clear *naskhī* carefully executed, is the work of one Muḥammad Shāhīn b. Faṭḥ Allāh, a native of Damascus, domiciled in Egypt, and is dated the 8th of the month Sha'bān A.H. 1110 (9 February 1699). Fols. 133 to 137 are by a different but contemporary scribe. Two folios 138 and 139 were apparently lost and have been restored in a modern hand. A. S. F.

18. A MANUSCRIPT OF WORKS OF KĀSİM UL-ANVĀR.

THE Department of Oriental Printed Books and MSS. is again under a debt of gratitude to Mr R. S. Greenshields, who has presented to it a manuscript of Persian and Turkish poems and other compositions by Kāsim ul-Anvār, finely written by the calligrapher 'Abd Ullāh al-Kātib al-Iṣfahānī, who completed it in A.H. 861 (A.D. 1457), and embellished by five miniature illustrations of good style.

Kāsim ul-Anvār, whose original name was Mu'in ul-Dīn 'Alī, was one of the most original and popular of the later Timurid poets of Persia. He was born in 1356, and died in A.D. 1433. Like many of his compatriots, he united poetry with mysticism. During his residence at Herat, under the reigns of Tīmūr and Shāhrukh, he acquired great influence, and attracted to himself a large number of disciples. His political and religious sentiments however were suspect, and many traces of Ḥurūfī ideas have been detected in his writings. He showed equal facility in the composition of both Persian and Turkish verses, and several of his poems are in the dialect of Gīlān.

Manuscripts of his works are not rare, though no printed edition of them has yet appeared. The present copy is one of the earliest and finest that have been preserved. It was written only 24 years after the poet's death, in a small and elegant *nasta'liq* hand, and comprises poems (*ghazals* or odes, *khī'ahs* or fragments, and *rubā'īs* or quatrains) and two tracts on Sufism, styled Anīs ul-'ārifīn and Anīs ul-'āshikīn or Risālah-i-Amānah. In contents it is almost identical with the MS. Brit. Mus. Or. 3304, except that it contains

more odes and quatrains, but omits the tract entitled *Naṣīḥat-i-dar-vīshān* contained in Or. 3304.

The decoration of this manuscript originally was limited to the illuminated heading or '*unvān*' on fol. 1 verso and the beautiful design on fol. 1 recto in which was inscribed probably the name of the patron or library for whom the copy was made, which has been erased. About a hundred years after the date of copying, in all probability, were added the five miniatures which now adorn the book, as well as another '*unvān*' preceding one of the later sections. The margins of the folios containing the miniatures and the '*unvāns*', together with the pages facing them, are decorated with designs of animals, birds, flowers, and foliage. The miniatures in style and execution are good examples of the artistry of the beginning and middle of the Ṣafavī period. Many of the faces display considerable character and liveliness, and the colour-scheme is graceful and pleasing. E. E.

19. THREE MANUSCRIPTS FROM THE CHESTER BEATTY COLLECTION.

THE Department of Manuscripts has been fortunate in securing three volumes of unusual interest at the recent dispersal of the second portion of Mr A. Chester Beatty's once remarkable collection of Western MSS. The most important, as also the earliest in date, is an eighth-century MS. of the '*De Vera Religione*' and other works of St Augustine, followed by the unique text of the '*Carmen Apologeticum*' of Commodianus. The volume, which was formerly Phillipps MS. 12200, is one of a group of books executed probably at Nonantola, near Modena, the greater number of which now form the Codices Sessoriani in the Biblioteca Vittorio Emmanuele, Rome, and is fully described as no. 3 in Mr Beatty's privately printed catalogue. The writing is of great palaeographical interest, affording an example of the Italian pre-Caroline minuscule of '*Beneventan*' type, with a curious admixture in places of uncials or half-uncials, while there are some rough initials in a debased Celtic style. In addition, the first 111 leaves are palimpsest, containing portions of the earliest known MS. of the Latin translation by Mutianus Scholasticus of the Homilies of St John Chrysostom on the Epistle

to the Hebrews, written in uncials apparently of the seventh century. This splendid volume was included as lot 35 in the sale catalogue of 9 May 1933, but was withdrawn and sold privately to Mr Wilfred Merton, of Messrs Emery Walker Ltd, who immediately offered to transfer it to the Museum at cost price. It has been numbered Add. MS. 43460.

The second MS. (lot 39 in the sale catalogue, and no. 16 in Mr Beatty's catalogue) is a copy of the Dialogues of St Gregory the Great, written probably in the south of France, perhaps at Clermont-Ferrand, in the tenth century. The writing is a Caroline minuscule with some marked peculiarities, such as might be expected in a MS. of southern origin, and the volume is decorated with two large and six smaller initials, some with figures, in a curious style showing some Spanish influence. It is now Egerton MS. 3089.

Third and last (sale catalogue, lot 49, and no. 59 in Mr Beatty's Catalogue) is a fine English thirteenth-century MS., written probably at Dore Abbey in Herefordshire, of Bede's 'De Temporum Ratione' and other works, followed by a chronicle of Dore Abbey, on account of which the MS. was especially desired by the Museum. The original hand stops at the year 1243, which may be regarded as the approximate date of the MS., and there are continuations down to 1362. The text of the chronicle from 687 onwards has been printed with some inaccuracies in Pertz, *Monumenta Germaniae Historica*, this edition being cited as no. 1686 in Gross, *Sources and Literature of English History*, p. 262. The volume is decorated with a large panel and a number of diagrams, &c., most of which are in elaborate architectural frames, the work being characteristically English and of good quality. This MS. has also been purchased out of the Egerton fund, and is numbered Egerton MS. 3088. It is noteworthy that all three volumes were obtained privately from the Phillipps Collection by the late owner.

E. G. M.

20. A REGISTER OF DEEDS FROM SHAFTESBURY ABBEY.

THAT great possessions entail great responsibilities is a sentiment which would have been cordially echoed in any of the wealthier

medieval monasteries, whose estates were often scattered through many counties and formed the subject of numerous title-deeds. The object of the monastic chartulary was to collect copies of at least the more important of such deeds in one volume or series of volumes and in an order which facilitated reference. But a transcript was not a satisfactory substitute for the original; nor did its mere presence make the task of finding the latter any easier. This was the sad experience of Shaftesbury Abbey in Dorset, a house of Benedictine nuns, whose possessions were so extensive that a popular saying arose to the effect that if its abbess were to marry the abbot of Glastonbury their heir would hold more land than the king himself, but which had occasion more than once to realize the deceitfulness of riches. Alike for the proper management of its property and for the not infrequent lawsuits in which the abbey was involved, a proper supervision of its muniments was requisite, but this was by no means always exercised; and at length Margery Twynyho, who was abbess from 1496 to 1505, gave orders for the compilation of a proper register, which has recently been acquired by the Department of Manuscripts (Egerton MS. 3098). The preface to this work throws so instructive a light on the method (or lack of method) employed in the preservation and use of monastic muniments that it is worth while to quote the greater part of it:

'This book was compiled for the profit and advantage of this monastery by order of the lady Margery Twynyho, late its abbess, in the year of our Lord 1500 and the third year of her abbacy. To this step she was specially moved because she realized by true relation of others and by her own judgement that several controversies and pleas and many matters of doubt as well for as against the profit and advantage of the monastery had often been set on foot in the times of the abbesses her predecessors and even her own, and might probably come to be set on foot in the future, and that to the no small prejudice and hurt of this monastery, since at that time there was none who had any effectual knowledge of the liberties, privileges, and muniments of this most noble monastery. Therefore on occasion, nay oftentimes, the monastery, through ignorance, by not claiming that which was its own, lost its right; sometimes, too, by not defend-

ing its right when it was impleaded or molested by others, owing to failure to produce its liberties, privileges, and muniments, it similarly lost what was its own, because it did not know what it was able to produce and prove. For all the liberties, privileges, and muniments of this aforesaid noble monastery had been preserved in the treasury not arranged by manors, according to their order as it is clearly shown below, but very confusedly, in diverse chests and boxes, in such manner that if search had to be made for any liberty, privilege, or muniment, great or small, which was required for the good of the monastery, none knew for certain whether such muniment could be produced or no, and, if it could, in which chest or box it was to be found; whence it was needful to begin the search with one chest or box and to examine all the chests and boxes in turn, reading diligently with great care and labour the single liberties, privileges, and muniments until that one for which search was being made should be reached, if it was there; a task which required not one day but several and was exceedingly tedious to the searcher or searchers; insomuch that the officers on whom by reason of their office this duty fell neglected it and thus, as aforesaid, the truth oftentimes remained unknown, whence many disadvantages were daily more and more feared, for the future, for this most noble monastery.' The worthy Margery took this state of affairs much to heart and pondered over it daily and in the watches of the night, till she bethought her to refer the matter to her brother, Christopher Twynyho, who was the steward of the abbey. On his advice 'she required and earnestly and heartily desired Alexander Katour, bachelor of both laws, at that time sacristan of this monastery, assuring him of a worthy recompense for his labour, to search into all the aforesaid chests and boxes, diligently inspect and read and effectually consider and note all liberties, privileges, and muniments, and distinctly and separately place the single muniments, according to the manors whereto they appertained, in the single chests or boxes; and to make a table or calendar of all and singular the aforesaid thus seen by him and as aforesaid arranged by manors, whereby he could easily find whatever might be sought.'

Such was the origin of the volume which is the subject of this article.

That Egerton MS. 3098 is a copy and not the original is suggested by the fact that the preface dates the compilation in 1500 but speaks of Margery Twynyho as 'late' abbess; she died in 1505. The volume was written, then, after her death but is obviously not much later. There is reason to think that it may have been a copy made for the abbess's brother Christopher in his capacity as steward of the abbey. J. Hutchins in his *History of the County of Dorset*, iii (1868), pp. 86-8, publishing extracts from this very MS., states that it was formerly the property of 'the reverend Mr Twyniho'. In the pedigree of Twynyhoe of Turnworth which he prints on p. 468 we find that the Rev. Christopher Twynyhoe (1689-1773) was of the same family as the abbess Margery. His daughter Sarah married Walter Erle of Blandford, and on the brown paper wrapper is a note with the initials of the latter's great-grandson, Twynyhoe William Erle (d. 1908). The volume has therefore a continuous pedigree for four centuries; and it has now joined in the Department of Manuscripts the chartulary of Shaftesbury, Harley MS. 61, which dates from the early fifteenth century. It might be expected that many, if not most, of the deeds there transcribed would appear in the calendar, but so far as a somewhat hasty search has revealed there is no discoverable connexion between the two. We may perhaps infer either that many deeds had disappeared before 1500 or that the sacristan's researches were less thorough than duty required.

Little space remains to describe the calendar in detail. The entries, which are brief, are, as stated in the preface, arranged under manors, whose order is not alphabetical but roughly topographical. There is, except in one case ('Magna carta cum tribus folijs in magna et longa piscide'), no attempt to indicate in which 'chests or boxes' the deeds were stored. Towards the end is a list of 'cantarie' (chantries), with mention of some of the saints in whose honour they were dedicated, followed by a section headed 'Pro Abbatissa', in which are some interesting entries, such as 'De festo Translacionis sancti Edwardi solempniter obseruando per archidiachonum Dorsett', 'De festo Translacionis Sancti Edwardi obseruando ab omnibus in Comitatu Dorsett et de Indulgencia concessa obseruantibus idem festum', &c. Farther on we find mention of various inventories,

e.g. 'Inuentarium de Beddyng et Napre', 'Inuentarium off y^e plate of dame Margarete Stourton'. The whole volume would well repay study.
H. I. B.

21. TWO NEW LITURGICAL MANUSCRIPTS.

EVERY pious layman in the later Middle Ages must have been brought into contact with three liturgical books. The Missal provided him with his means of public worship; the Ritual or Manual with the services connected with such landmarks in his life as baptism, marriage, and the last Offices of the Church; while the Book of Hours formed a basis for his private devotions. By the generosity of Sir George Warner, formerly Keeper of MSS., the Museum has become possessed of two further specimens of the second and third classes in this trio. They are numbered Additional MSS. 43472 and 43473 respectively, and both formerly belonged to the Rev. E. S. Dewick, a noted liturgist and benefactor of the Museum.

The Ritual, a well-written quarto of the fourteenth century, with some decoration, comes from a church in the diocese of Châlons-sur-Marne. This origin is indicated by the presence of SS. Lupentius, Memmius, Alpinus, and Poma in the litany for the blessing of the fonts on Holy Saturday and the eve of Pentecost. As for the contents, they are of the usual type and cannot be better summarized than by quoting from Lyndwood's *Provinciale*: 'Omnia quae spectant ad sacramentorum et sacramentalium ministrationem. Item benedictiones tam fontium quam aliorum, secundum usum ecclesiasticum benedicendorum.' It is gratifying to record that this gift fills a gap in the Museum collection, the only other French Ritual being Add. MS. 22007, a Paris book of later date and inferior execution.

'They all attend Mass every day, and say many Paternosters in public, the women carrying long rosaries in their hands, and any who can read taking the Office of Our Lady with them, and with some companion reciting it in the church verse by verse.' So, about 1500, a Venetian visitor describes the religious life of the laymen of this country. Sir George Warner's second MS., a Book of Hours of Sarum use, is a good example of the books used by the devout and

literate people mentioned above. Certainly written after the death of Henry IV in 1413—his obit is entered by the original scribe in the calendar—it is probably not much later in date. Besides such formal contents as the Office of Our Lady, the Penitential and Gradual psalms with the litany, and the Office of the Dead, a considerable number of prayers and pious exercises in Latin and French are found. Though the majority of these are fairly well-known, an interesting devotion affording protection against thunder-storms may be singled out for mention. It is preceded by a tale relating how it was revealed to Edward the Confessor by the Holy Spirit during Mass, and is probably the same as a prayer mentioned by the Abbé V. Leroquais (*Les Livres d'Heures MSS. de la Bibliothèque Nationale*, i, p. 149), in Paris Bib. Nat. lat. 1328, an Arras MS. The book is illuminated in gold and colours, with one historiated initial, in a fairly good fifteenth-century English style. Though the origin of the MS. is not known, a note recording the birth of Mary Fitzhugh of Wavendon in Buckinghamshire in 1564, coupled with an obit (1462) of Sir Thomas Green of Greens Norton, a great landowner in Wavendon, argues an early home in Buckinghamshire. From the sixteenth to the nineteenth century there is no evidence of the vicissitudes of the book. Then, probably before 1821, a note was added at the end by Mr John Symonds Breedon, of Bere Court, Pangbourne, to the effect that he had found it in the china closet of that house, and supposed it (without any foundation) to have lain there from the time of Hugh Faringdon, the last abbot of Reading.

F. W.

22. SIMPSON DOCUMENTS.

SIXTY-SIX miscellaneous documents have been selected from a large collection of family and other papers offered for presentation by P. W. Simpson, Esq. These date from 1417 to 1788, and include four leases by Queen Henrietta Maria, with her sign-manual; two leases by Queen Catherine of Braganza, with her signature stamp and sign-manual respectively; and an illuminated grant of arms of 1695. This last has been numbered Add. MS. 43464, and a number of paper documents will be bound into a volume, to which the number Add. MS. 43465 has been given; the remainder have

been incorporated among the charters and rolls, and are numbered Add. Ch. 70740-70788.

The bulk of the family papers, largely concerned with property in Mitcham, have been presented by Mr Simpson to the Central Library, Croydon, one of the authorized repositories for the county of Surrey, and a number of other charters relating to other counties have been transferred to the British Record Association for distribution to the appropriate centres. E. G. M.

23. ON AN ANSWER TO THE ARTICLES OF THE REBELS OF CORNWALL AND DEVONSHIRE (ROYAL MS. 18 B. XI).¹

IT has been supposed that Royal MS. 18 B. XI was Nicholas Udall's reply to the articles the Rebels of Cornwall and Devonshire sent to the Privy Council in 1549.

The title on the first folio of the text (now numbered f. 3) runs: An answer to the articles / of the commoners of Devonsheir / and Cornewall. declaring to / the same, howe they haue ben / seduced by Evell persons, And / howe their conscyences may be / satysfyed and stayed; consernyng / the said artycles, *sette forth / by a Countryman of theirs, much tenderyng the welth bothe of their / bodyes and solles.* The words in italic have been added in the space originally left between the title and the text.

This answer to the rebels has been attributed to N. Udall on account of some notes on the parchment fly-leaves that originally protected the manuscript and that now are numbered as ff. 1 and 2. On the top of f. 1 recto has been written: *An aunswer to y^e commons of Devonshire and Cornewall* with the words *by Vdall* above the line after the second word; at the foot of f. 2 verso the MS. is described as *Vdall's answer to the Devon men.*

These indications are wrong and cannot stand when checked with internal evidences.

¹ I am happy to tender my keenest gratitude to the Director of the British Museum, who has kindly granted me permission to state my view with regard to Royal MS. 18 B. XI in the *British Museum Quarterly*, although that periodical has not published hitherto articles by persons other than members of the Museum staff. In consequence, there is no need to make it clear that my article has not any official character.

The author is a countryman of the rebels; he is described as *your countreyman borne*;¹ he addresses them as *good countrymen of Deuon-sheir and Cornewall*,² *good countrymen*,³ *my symple and playn meanyng countrymen*,⁴ *my countrymen*.⁵ Moreover the title informs us that the author was a native of the country, but the clause in which that information is given must not be held as a genuine evidence, as it has been added later.

Besides, the author is not an inhabitant of Cornwall but of Devonshire; he is really a Devonian, for when he addresses the Cornish people, he calls them *good neighbours, ye Cornishmen*.⁶

Now Udall was not connected with Devonshire; hence this answer to the rebels is not his; it is Philip Nichol's, who according to Bishop Bale was *patria Devonius* and who composed an answer to the articles of the same rebels.⁷

G. SCHEURWEGHS.

Schilde (Belgium), May 1933.

24. THE GARRAWAY RICE GENEALOGICAL COLLECTIONS.

IN accordance with the will of the late Robert Garraway Rice, J.P., F.S.A., there has been presented to the Department of Manuscripts a series of volumes (now numbered Add. MSS. 43444-43456) connected with Surrey and Sussex, for the most part transcripts and extracts from parish registers and similar sources. One original parish register, that of Fairlight in Sussex for the years 1716-65, is included. The large and important copy of Mitcham parish register has been deposited for six months with the Society of Genealogists by the terms of the bequest. Other registers transcribed or extracted are those of Lyminster, Burton-cum-Coates, and Funtington, all in Sussex, and Reigate in Surrey. Add. MS. 43453 is a copy of the

¹ MS. f. 40 a (line 15). These words are above the line and take the place of these cancelled ones: *as your ffreind and countryman*.

² MS. ff. 3 a (ll. 1-2); 37 a (28-9).

³ MS. ff. 3 b (23); 4 b (26); 6 a (16-17); 7 a (27-8); 7 b (6-7); 8 a (31-2); 14 a (14-15); 17 a (26-7); 22 b (22); 22 b (33); 29 b (20); 30 b (3); 35 a (27); 37 b (24).

⁴ MS. 3 a (7).

⁵ MS. 7 a (11).

⁶ MS. 24 a (17-18).

⁷ J. Bale, *Scriptorum Illustrium . . . Catalogus*. Basileae, 1557-9, vol. ii, p. 122; *Index Britanniae Scriptorum* (ed. by R. L. Poole and M. Bateson, Oxford, 1902), p. 324. Udall's answer is referred to in the *Catalogus*, vol. i, p. 717, in the *Index*, p. 310.

burial-ground register of the Quakers at Pleystowe in Capel, co. Surrey. Horsham occupies two volumes—one of monumental inscriptions in the parish church, the other of extracts from the Churchwardens' Accounts, and there are two general volumes of monumental inscriptions, one for Sussex and one for Surrey. Finally, two volumes are devoted to collections about the compiler's own family name, that of Rice, in Sussex. H. J. M. M.

25. A DERING MANUSCRIPT.

THE debt which students of the present day owe to scholars of the past, and specially to those of the sixteenth and seventeenth centuries, is a great one, and one which has not yet received the systematic study which it deserves. It was fortunate that the age which followed the break-up of the great monastic libraries produced a succession of keen antiquaries and private collectors, who provided a home for some at least of the scattered treasures. Most eminent of all, of course, was Sir Robert Cotton, the tercentenary of whose death the Museum celebrated two years ago by an exhibition of selected manuscripts from his collection.

Not the least interesting of the exhibits on that occasion was a large folio volume, lent for the purpose by its owner, F. W. Cock, Esq., M.D., F.S.A. By a further act of generosity on his part the loan has been converted into a gift, and the manuscript is now definitely part of the Museum collections (Add. MS. 43471). The bulk of the volume consists of transcripts of charters of Anglo-Saxon Kings of Kent, made by another seventeenth-century antiquary, Sir Edward Dering, 1st Bart. Annotations by these old collectors in manuscripts which have passed through their hands have provided many a clue to their vicissitudes. In this volume, for example, the feature of greatest interest is perhaps the marginal notes made by Dering himself. Against a charter of Coenuulf we find 'Hanc Cartam ipse dono dedi Cl: V: dno. Robto Cotton mil: et Bar^o A^odni. 1623^o'—the original referred to being Cotton Charter Augustus ii. 98. Another document he records to have been presented by himself to Sir Thomas Finch, Bart., afterwards 2nd Earl of Winchilsea. Many of the documents copied into the book are also noted as in Cotton's

possession. They were borrowed for the purpose of transcription, and in an extant letter of 10 May 1630 (Cotton MS. Julius C. iii, f. 143), Dering promised to return them 'as fast as I can copy them'.

The manuscript passed from the Surrenden library through that of the celebrated nineteenth-century collector, Sir Thomas Phillipps, before its acquisition by the present donor. It is appropriate that a volume with so many associations with Sir Robert Cotton should find a permanent abode in the British Museum. B. S.

26. THE SKINNER MANUSCRIPTS.

DURING the spring of the year 1800, the parishioners of Camerton, co. Somerset, received as their rector the Rev. John Skinner, M.A., with whom they were destined to pass an uneasy existence of nearly forty years' duration, and from whose efforts to prove the place to be the site of the Roman Camulodunum their village was to derive a wholly unexpected, and perhaps unjustified, importance.

Skinner was one of those individuals who admirably exemplify the virtues and failings of the typical English antiquary of the end of the eighteenth century. Devoid of real critical acumen, he was nevertheless enthusiastic and persevering, and was prepared to undertake almost unlimited labour when seeking after what he fondly believed to be a pearl of great price. Moreover he was firmly convinced that it was his bounden duty as an Englishman to compile and preserve a record of all the objects of antiquarian interest to be found within these islands, before time and other destructive agencies should have obliterated them, and so that 'my country men' should 'know how to value such a territory as this as it ought to be valued'. With this laudable object in view, Skinner made a number of excursions, chiefly through the southern counties, and recorded his progresses (together with many other things) in a series of journals which he compiled with the purpose of bequeathing them to the British Museum. John's handwriting was somewhat illegible, and he therefore prevailed upon his brother Russell to transcribe the manuscripts for him; and then, after the compiler had finished the numerous charming water-colour drawings with which his pages are so profusely

illustrated (and which form, perhaps, the most valuable items from these records of the days before the 'restorer' had commenced in business), the volumes were handsomely bound up and numbered. Russell Skinner died in 1832, and from then until John's death in 1839 the manuscripts were allowed to remain in their original state.

In addition to antiquarian matters, the journals contain references to the rector's frequent disputes with his parishioners and others, including the members of his own family, and Skinner therefore stated in his will that although he bequeathed his treasures to the Museum, yet he preferred that the chests in which they were contained should remain unopened for fifty years after his death. This wish the Trustees respected, and the collection was not catalogued until 1889, when the discovery was made that instead of one hundred and fifty volumes, as specified, no more than ninety-eight were available to the Department of Manuscripts. These were incorporated into the Museum collections as Add. MSS. 33633-33730, and consisted of Russell's transcripts (which ended at the year 1832) together with two volumes of John's miscellaneous memoranda, including his catalogue.

The series of journals covering the period from the death of Russell in 1832 to that of John in 1839 remained hidden from sight until May of this year, when the Museum was offered twenty-one volumes of John Skinner's original holograph manuscripts, comprising the years 1832-6, together with four volumes of transcripts by Russell relating to the rector's disputes with his neighbours, and containing some of his unpublished verses. Such an opportunity was not to be missed, and the wanderers are now reunited with the manuscripts already in the Museum and are numbered Egerton MSS. 3099-3123. The remainder of the Skinner collection is still untraced, but it is to be hoped that the missing volumes will eventually join their fellows on the shelves.

H. R. A.

27. THE KEENE PAPERS.

THE lives of the British statesmen to whom was entrusted the conduct of the nation's foreign policy during the second quarter of the eighteenth century were, indeed, never free from doubts and

trials, and amidst all the manifold difficulties with which they were afflicted one ever-present stumbling block could always be relied upon to cause trouble even when other sources of discord were temporarily quiescent, namely, the Family Compact between France and Spain. It was fortunate, therefore, that during this period England was served at Madrid by one of the ablest ministers whom she has ever sent to the Spanish capital, and who attained a considerable measure of success in his endeavours to neutralize French influence in the Peninsula.

Sir Benjamin Keene, K.B., was born in 1697, and after having acted as Agent in Spain to the South Sea Company became, in 1727, British Minister at Madrid, holding this post until the outbreak of the war of 1739. In 1745 he was appointed to Lisbon, and from thence he returned to Madrid in 1749 and died at his post in 1757.

Although Keene's activities have hitherto been well represented in the Department of Manuscripts, particularly amongst the Newcastle Papers, it is with great pleasure that we chronicle the gift by Mrs Ruck Keene (through the Friends of the National Libraries) of a very welcome supplement and addition to the Museum collections in the shape of those papers of Sir Benjamin which came into the possession of his brother Edmund, Bishop of Chester, and later of Ely, as sole executor and residuary legatee of the diplomatist. These papers, which have been arranged into thirty-two volumes as Add. MSS. 43412-43443, fall naturally into three series. The first consists merely of copies of Keene's despatches to the various English Secretaries of State from 1730 to 1736, the originals of many of which are already in public collections. The second group is more valuable, and contains the original despatches received during the important period 1748-57; whilst the final section comprises three volumes of private letters (1740-56) from Keene to Abraham Castres, British Minister at Lisbon. The official despatches were extensively used by Archdeacon Coxe for his history of the Bourbon kings of Spain; but the letters to Castres remained practically unknown until their inclusion by Sir Richard Lodge in his recently published *Private Correspondence of Sir Benjamin Keene, K.B.* H. R. A.

28. PAPERS OF THE LATE F. G. EDWARDS.

JUST over five years ago the Department of Manuscripts had the good fortune to acquire a selection of the papers and correspondence of Frederick George Edwards, Editor of the *Musical Times* from 1897 until his death in 1909 (Add. MSS. 41570-4). Their contents amply illustrated the veneration which he had for the life and works of Mendelssohn, in contrast with the disparagement to which the latter was already exposed in some quarters. Most noteworthy of the autographs in the collection is a sheet in the hand of the composer containing a list of alterations to be made to the manuscript of the anthem 'Hear my prayer' (now in the Victoria and Albert Museum), which was specially written at the request of William Bartholomew for one of the Crosby Hall concerts given by his future wife, Miss A. S. Mounsey. There is also an original letter, concerning the libretto of 'Elijah', from Mendelssohn to Bartholomew, who is famed as the English translator and adaptor of the words of most of his songs and oratorios. A *History of Mendelssohn's Oratorio Elijah*, published in 1896, was one of the fruits of Edwards's interest, and for information on many points connected therewith, as, indeed, on particular details of that composer's career and works, he was indebted, among others, to Mrs Bartholomew's sister, Miss Elizabeth Mounsey, and to Mendelssohn's daughter, Mrs Victor Benecke. Many of their letters are to be found in Add. MSS. 41572 and 41573.

More recently, by means of the Farnborough Fund, a further portion of the Edwards papers has been added to the Department's collections, where they now bear the numbers Egerton MSS. 3090-3097. The Mendelssohn interest, though relatively not so important as in the earlier acquisition, is maintained in a further volume (Egerton MS. 3094) of letters from Miss Mounsey and the Benecke family. Five volumes of correspondence, on matters of musical history and antiquities, with Sir George Grove, J. A. Fuller-Maitland, Sir John Stainer, J. S. Bumpus, William Cowan, and others bear witness to Edwards's keenness for accuracy of detail and indefatigable research. But the chief value of this portion of the papers lies in some fifty letters of Sir Edward Elgar, and this eminent

English composer is further represented by an autograph score of the part-song 'How calmly the ev'ning once more is descending'. In addition, a number of letters of Sir Hubert Parry, Sir C. V. Stanford, Sir A. C. Mackenzie, Edward German, Coleridge Taylor, Granville Bantock, and others make the collection well representative of English music and musical interest at the close of the nineteenth and beginning of the twentieth century. B. S.

29. AN AUTOGRAPH OF BORODIN.

AMONG the large collection of music in the Department of Manuscripts, scarcely anything is to be found of nineteenth-century Russian music, so that the recent acquisition of an autograph collection of pieces by Alexander Porfirevich Borodin is specially welcome. In 1885-6 this distinguished member of the 'New Russian School', in company with César Cui, paid two visits to Belgium at the suggestion of the Comtesse de Mercy-Argenteau, whose interest in the school had been awakened by a Belgian pianist Théodore Jadoul. Among the works of Borodin which date from this period are the well-known 'Petite Suite' for pianoforte and the Scherzo in A flat for orchestra, the former dedicated to the Comtesse, the latter to Jadoul, who himself made an arrangement of the same work for pianoforte duet. The manuscript which has now been acquired by the Museum from the resources of the Farnborough Fund is a happy souvenir of these Belgian visits and friendships. It consists of twenty-five leaves, measuring $8\frac{3}{4}$ by 7 inches, and has received the number Egerton MS. 3087. They contain, written on one side only, six of the seven pieces which compose the 'Petite Suite', the first and most popular of the numbers 'Au Couvent' being omitted. On the other side of the leaves, except the second, the composer has copied his own pianoforte arrangement of the A flat Scherzo. They are now bound in dark purple crushed morocco in such wise that the latter work appears in correct order on f. 1 verso and the recto of ff. 2-12, with the result that the pieces of the Petite Suite do not follow consecutively, nor does the order in which they occur correspond with that of the printed edition. The Intermezzo, the second of the printed pieces, called in the manuscript 'Menuetto', is to be found on ff. 9^v,

10^v, 12^v; the first Mazurka (here 'Mazurka 2') on ff. 7^v, 8^v; the second Mazurka (here 'Mazurka 1') on ff. 1^r, 3^v; the Rêverie on ff. 2^r and 2^v; the Serenade on ff. 4^v, 5^v, and 6^v. The last of the printed pieces, the Nocturne, here called 'Berceuse', occupies f. 11^v, but has been completely cancelled.

The manuscript is written throughout in pencil, and the numerous alterations and erasures serve to show the stages by which the compositions reached their final form. B.S.

30. THE LITHUANIAN NEW TESTAMENT.

THE discovery of the New Testament portion of Chylinski's translation makes it possible to re-examine an old problem, namely the source of the Lithuanian version of the Lord's Prayer printed by John Wilkins in his *Essay towards a Real Character and a Philosophical Language*, 1668, pp. 435-9. A persistent tradition connects this version with the London bible. Wilkins was Warden of Wadham College, Oxford, 1648-59, and his philological interests were likely to bring him into contact with Chylinski, who was at Oxford 1657-9. Anyhow, the two versions are remarkably alike, the following being the more notable differences. In the 'on earth as in heaven' clause Chylinski's has *danguy*, Wilkins *and dangaus*; in the 'daily bread' clause Chylinski keeps the order of the Latin vulgate; for 'temptation' and 'evil' Chylinski writes *pagundima* and *pikta*, Wilkins *pagündynima* and *pikto*. Wilkins's scheme omits the doxology, which runs in Chylinski: *Nes tawo est Karaliste, ir galibe, ir garbe and amziu. Amen.*² (*amzynuju*).¹ *Galibe* is a later correction from *macis*. The figures give the proper order of the last two words.

Another vexed question is the date to be assigned to the printed text, which, never having been published, bears no imprint in the three surviving specimens. The early references speak of 1660, and, for all we know, that year may have seen the printers start work. Lack of funds certainly dragged out the process. The Brief of 12 July 1661, authorizing a public collection for the Lithuanian churches, declares that about one-half was already printed. This, if true, may mean that so much had been set up and proofs taken for

revision. On 19 December 1661 two hundred reams of paper were delivered to Tyler the printer. By May 1662 the printed portion had reached the Psalms and was destined to get no farther. An altered plan was instituted by the Synod of Vilna in June 1663, dispensing with Chylinski and substituting new translators. The notes of expenses, September 1663–September 1664, on f. 219 must refer to the new project. Further details of these matters will be found in articles by H. Reinhold in *Mitteilungen der Litauischen literarischen Gesellschaft*, Heft 20, 1895, pp. 105–63, and by R. Steele in *The Library*, 1907, pp. 57–62.

H. J. M. M.

31. AN EARLY PRINTED BOOK OF HOURS FOR SARUM USE.

ON the completion of fifty years since his entering the service of the Trustees Mr A. W. Pollard, formerly Keeper of Printed Books, has presented to the Library an early printed *Horae B. Virginis ad usum Sarum* 'as a thank-offering for the happiness which my work in the Museum, both on the staff and as a reader, has brought me'. There are no indications of the date or printer of this book and the edition to which it belongs may be unrecorded, but it must have been printed at Paris for the English market somewhere about the year 1500. It is a small octavo of 92 leaves and 25 lines to the page and contains 15 full-page woodcuts, besides a number of smaller cuts, each page being also surrounded by a decorative border. A leaf at the beginning, containing the calendar for January, is wanting. Many of the cuts, as well as the type (a variety of the *lettre bâtarde* usual in this class of work), originally formed part of the stock of Philippe Pigouchet, by whom books of Hours printed in this style were first introduced, but the same material is also found in the hands of Jean Poitevin, Etienne Jehannot, and others, making precise identification of unsigned and undated work very difficult. On the verso of leaf 28, however, there occurs a cut of the Visitation, the border of which has breaks not visible when the same block was used by Poitevin in an edition of the Hours for Paris use of 15 May 1498 (IA. 40904), and this date therefore presumably forms a *terminus post quem*. The borders of human and animal grotesques

and fleurs-de-lys on backgrounds in the *manière criblée* have not been discovered elsewhere in the Museum collection, but in style they closely resemble those in an undated Sarum Horae assigned to the same printer, Poitevin, by Proctor (IA. 40910).

A noticeable feature in the make-up is the presence of two quires signed b, each comprising eight leaves. The second of these, containing 'sequentiae' or extracts from the Gospels relating to the Nativity, the Resurrection, and the Passion, is fitted into the middle of the first and bears on its last page a cut of the Tree of Jesse which combines with a cut of the Trinity in glory on the next following page, belonging to the other quire, to form a pictorial opening of unusually fine effect.

On a fly-leaf an unnamed English owner has written: 'This Book I picked up on a Stall at Venice in 1741 & had it bound there'—evidently in the dress of white vellum with a few gold stamps which it still retains.

V. S.

32. AN EARLY LATIN COMEDY WRITTEN IN LONDON.

THE Department of Printed Books has acquired by purchase a copy of the Paris edition of the *Palamedes* of Remaclus Arduenne, a Latin poet of whom nothing personal is known save that he was a native of Florennes, studied at Cologne University, was a 'jurisconsultus' at Luxemburg, and secretary to a Spanish prince. He must have come to England on some occasion, for he dates the dedicatory epistle of *Palamedes*—addressed to Petrus Gryphus, Papal Legate in England—'ex museo nostro exiguo Londoni.', 1512/13. The work is a Latin prose comedy in five short acts, with an allegorical plot and characters. Usus is offering for sale two slaves of Fortune, Chrysus and Sophia. A youth, Palamedes, after hearing a lengthy speech from each of the two, prefers to buy Chrysus, but Fortune refuses to part with him alone. By the advice of a friend, the young man apologizes to Sophia and takes both slaves together to his home. This play is followed in the latter part of the volume by a series of poems on the Gospel history in Latin elegiacs. The present edition, an undated quarto, is probably a reprint (by Gilles de

Gourmont, whose mark appears on the title-page) of the folio printed by Pynson in March 1512/13, of which the only known copy was sold at Sotheby's in 1926 to Dr Rosenbach for £560, being part of the Britwell, and previously of the Heber, collection. The Paris edition is also exceedingly rare, no sale being recorded in *Book-Prices Current*, though there was a copy in the Heber sale.

H. S.

33. THREE EARLY PRINTED SPANISH BOOKS.

TAKING advantage of the one market in which conditions are still very favourable to this country, the Department of Printed Books has recently acquired three rare early Spanish books. The earliest in date is a Tarragona Ritual, *Ordinariū sacramētorū secūdum ritū ⁊ cōsuetudinē scīe metropolis ecclīe Tarracoñ*, printed by Johann Rosembach at Barcelona in 1530. This book has two crucifixion cuts, woodcut borders on the title-page, and a much larger amount of text than usual in the vernacular (Catalan). It is the last production of Rosembach's press.

The next in date is a book of Spanish emblems, Juan de Borja's *Empresas morales*, printed at Prague in 1581, while the author was Spanish ambassador at the court of the Emperor Rudolph. It contains one hundred engraved plates of emblems, with mottoes, and printed explanations of each. A second edition with the emblems printed from the same plates as before, and with a second part added—of which there is a copy in the King's Library—was printed at Brussels in 1680 for a descendant of the author.

The third book is a copy of Cervantes's pastoral novel, *La Galatea*, here called *La Discreta Galatea*, printed at Lisbon (for the second time) in 1618. Thanks largely to the Grenville Library, the Museum is particularly rich in early editions of Cervantes's works in the original language. In the case of the *Galatea*, while it still lacks two early editions, it is now slightly better off than the Biblioteca Nacional in Madrid and the Biblioteca de Catalunya in Barcelona.

34. TWO TRACTS IN VERSE BY WILLIAM SAMUEL.

MAINLY through the Friends of the National Libraries, with contributions also from the Drapers' and the Grocers'

Companies, the Department of Printed Books has acquired two unique English verse tracts by William Samuel, printed in London by Humphrey Powell for Hugh Singleton about 1550. Both tracts are Protestant polemics, and both were unknown to the author's biographer in the *Dictionary of National Biography*. One of them, 'The Practice practiced by the Pope and his prelates, which they haue vsed synce they came to their estates', is written in rhyme-royal. It deals with the suppression of the monasteries and the abolition of the Pope's supremacy in England, and is in the form of a lament by the Pope himself, whereby he is naturally brought to confess religious and secular abuses by the clergy. The other tract, 'A Warning for the cittie of London. That the Dwellers there in may Repent their euyll lyues for fears of Goddes Plages', is in a more archaic type of verse. This contains more direct attacks on religious and secular abuses, such as the deceits of tradespeople, the painting of women's faces, and other obsolete practices. It also mentions by name King Edward VI, and two Protestant martyrs, Anne Askew and Richard Hunne, a merchant tailor of London, who is quoted as an example of 'hanging the true man and letting the thief go'. As specimens of English verse of the formative and experimental period between middle and modern English, as well as for their topical and historical interest, these two tracts are a valuable addition to the Museum collections.

H. T.

35. A NEWS-SHEET OF 1621.

SHORTLY before the outbreak of the Great War the Department of Printed Books acquired a collection of twenty-four unique English news-sheets printed in 1620 and 1621. These are earlier in date than any previously known, and as the first eighteen were printed in Holland, they appear to place the origins of the English newspaper in a foreign country. These eighteen numbers were deemed of sufficient importance to be reproduced in facsimile, but in spite of the attention thus drawn to them, so far as is known no other example has been brought to light until quite recently, when the Department was fortunate enough to acquire by purchase a *Corrant out of Italy, Germany, &c.* 'Imprinted at Amsterdam by

George Veseler, Ao. 1621. The 4 of Januari'. The earliest numbers in the existing collection in the Department were printed by this same printer. The first two are dated respectively 2 December and 23 December 1620, while the third number is dated 21 January 1621. The newly acquired number therefore fills a gap between the second and third numbers of the collection. H. T.

36. BUNYAN'S *PILGRIM'S PROGRESS*.

THE Department of Printed Books has received as a gift from Sir Leicester Harmsworth, Bart., a copy of the ninth edition of Bunyan's *Pilgrim's Progress*, London, 1684. This is the second ninth edition, as the Museum already possesses a copy of the ninth edition dated 1683. While no merit attaches to this particular edition, Mr F. M. Harrison's *Bibliography of the Works of John Bunyan*, published by the Bibliographical Society in 1932, gives the impression that it is rare. Except for the seventeenth edition, which also appears to be rare, the Museum now has a complete run of editions down to the thirty-second, printed in 1771. H. T.

37. EARLY ENGLISH AND WELSH SCHOOL-BOOKS.

THE Department of Printed Books has been allowed to select, from Mr David Salmon's extensive library of School-Books, one hundred and nine works not already in the Museum collection. These consist mainly of English and Welsh educational works of the seventeenth to nineteenth centuries. They cover the subjects taught in elementary schools, with some additional subjects, such as shorthand, both English and Welsh, and fill many gaps in the material available for the study of the history of elementary education in England and Wales. H. T.

38. A COBDEN-SANDERSON BINDING.

AN important acquisition by the Department of Printed Books is a fine example of the bookbinding of T. J. Cobden-Sanderson, bequeathed by Mrs Caroline B. Poole, of Pasadena, California. This binding, which encloses a copy of Ruskin's *Unto this Last*, is of red levant morocco richly tooled with a design of roses, rose-leaves,

and stars, the gilded sides of the book being gaufered with a similar pattern. The book carries, in Cobden-Sanderson's handwriting, two dedications to his daughter Stella, the first recording that he was engaged upon the binding on the day of her birth (19 March 1886), the second rededicating it to her on the occasion of her marriage (30 July 1910). It has thus the added interest of a peculiar personal history, the details of which can be pieced together from entries in Cobden-Sanderson's published *Journals*. Under various dates he records making drawings for the rose and rose-leaf tools, working upon the binding of this copy, with the circumstances of the two dedications, and sending it for exhibition at the Society of Arts, with the resulting award. It is evident that *Unto this Last* was a favourite with him. The *Journals* show that later in the same year he bound another copy of the book, in a fellow binding to this, which he presented to Ruskin; and he included the work among the elect company of books subsequently printed at the 'Doves Press'. By this welcome bequest *Unto this Last* joins the little group of Cobden-Sanderson's bookbindings in the British Museum, begun in the binder's lifetime with his gift of *Adonais*, and substantiated by Mrs Cobden-Sanderson, who in 1922 presented five bindings by his own hand and six executed under his direction at the 'Doves Press'.

W. A. M.

39. AN EARLY PAINTED VASE FROM KHAFAJI.

KHAFAJI is the modern name for two low mounds on the Diyalah river due east of Baghdad, of which the smaller has proved a fruitful source of antiquities both before and since the 'Iraq Expedition of the Oriental Institute, University of Chicago, commenced work there. The ancient name of this site, which appears to have been abandoned at the end of the archaic Sumerian period for the larger mound on the river bank, is not known, but it must have been an important town in the province Ashnunak, called by the Elamites Tupliash. The painted pot from there, illustrated on Pl. VIII, is hand-made, the striation that may be seen on the inside being due to the wood or fibre scraper used. The ware is of coarse quality, buff in colour, and thin. The decoration is

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VIII. SUMERIAN VASE FROM KHAFAJI



FIG. 1.



FIG. 2.

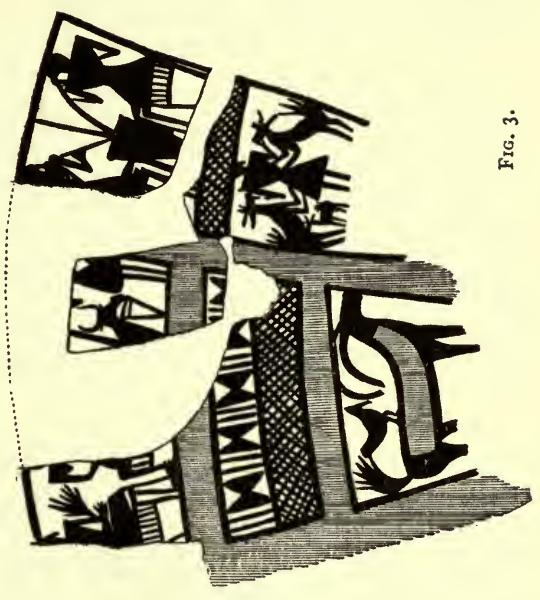


FIG. 3.

carried out in a matt red and black on a buff engobe, and covered the whole surface of the vase from the top of the rim, of which nothing now remains, to the rim-base. The prime element in the decoration is the division of the surface into panels by red bands, without attention to symmetry. The shoulder is entirely occupied by geometrical patterns of the net type. The figure designs in the panels on the body of the vase are illustrated in black and white, Figs. 1-3. It must be understood that many details are extremely doubtful owing to the fading of the lustrous black paint and the washing out of the matt red, represented in the figures by shading. In certain cases it is fairly certain that details which would produce a normally balanced design should be restored, as in the panel of the hero with goats, where a second kid is missing owing to the accidents of time. The object held by the seated man before the boar (?) in Fig. 2 is not so certainly a harpoon as the drawing suggests, and the hole is due to a loss of paint rather than to intention.

The interesting point about these figure paintings, which are characterized by free brush-work, is that their character as 'Sumerian' cannot be questioned. Some scenes, e.g. the drinking scene, the bull in front of a harp, the hero with animals, in Fig. 3, are well known on archaic cylinder seals. On the other hand, the pot cannot well belong to the archaic Sumerian period, though it resembles in shape pots from Cemetery 'A' at Kish, for no pottery painted in this style has ever been found connected with archaic Sumerian remains of the period First Dynasty of Ur—Sargon of Agade. The matt red paint is used on a ware often found with the very different Jamdat Nasr ware at Ur and Erech, and the shape would not be impossible in the painted pottery period. The vase then most probably belongs to the period when the Jamdat Nasr pottery was made, but even so is at present an isolated example, without true parallels.

The vase then is an historical document of some importance. Additional interest attaches to it on account of the chariot scene, Fig. 1. The details of this picture, such as the shape of the chariot, or the saw-edged wheels, which may represent the effect of wear on wooden bands, are found on other monuments of the archaic



a



b



c



d



e



f



g



h

IX. ANTIQUITIES FROM 'IRAQ



b



a

X. BABYLONIAN TERRACOTTA PLAQUES

Sumerian period, though the ornament in front of the quiver is not known elsewhere; but the presence of a 'reserve' behind the four harnessed animals should prove that these cannot be asses, since they could hardly be so trained. Either the horse (Przewalski's horse) or the mule may be intended; in that case much that has been written about the introduction of the horse into Babylonia requires revision. It is interesting to note that on this vase, as on the 'standard' from Ur (*B.M.Q.*, Vol. III, Pl. XXXIII) scenes of war and banqueting are juxtaposed. S. S.

40. SUMERIAN AND BABYLONIAN ANTIQUITIES.

THE small Sumerian head, No. 123285, illustrated on Pl. IX A, *a* and *b*, is known to have been found at Khafaji, a site on the Diyalah River in the ancient province Ashnunak marked by two mounds; of these the older, not apparently inhabited after the archaic Sumerian period which ends about 2500 B.C., is being excavated by the 'Iraq expedition of the Oriental Institute, University of Chicago. The head is a good example of many heads found at this site; the noticeable peculiarities as compared with other heads at present in the collection are the treatment of the ear, and the exaggerated nose, fortunately complete.

The two terracotta plaques, Pl. X, are of peculiar interest owing to their subjects. No. 123287 (*a*) shows a human figure holding weapons, with weapons standing beside him, in a chariot drawn by four lions, themselves driven or led by a charioteer. The extreme sides of the chariot are apparently decorated with two demon's heads, of a well-known type. Chariot and lions stand on a pedestal, presumably of brick-work, at either end of which is a figure bearing the holy water-pot from which two streams flow.¹ Apparently the plaque depicts a colossal group-statue on a raised platform; the chariot group from Carchemish will serve as the type. It would be natural to suppose that the principal figure was intended for a god, but in the present instance he does not wear the usual horned head-dress of the Babylonian deity, though he appears to do so on less

¹ Recently discussed by Mrs E. Douglas van Buren, *The Flowing Vase and the God with Streams*, Berlin, 1933.

well-preserved examples in the Baghdad Museum. The plaque is probably not much later in date than the Third Dynasty of Ur, about 2300–2150 B.C., and is certainly not much earlier.

The explanation of plaque No. 123286 (*b*) must be very doubtful. It may be that a truss of reeds, bound round at intervals, with a conically rounded top, is intended; out of this there peers a bearded god, with long hair that runs round the lower face and beard like a halo; the two hands once held objects modelled in relief, now broken away.

The six cylinder seals of which impressions are published on Pl. IX, *c–h*, are all finely cut. No. 123280 (*g*) is very early, possibly as old as any seal in the collection, and is of special interest as illustrating the reed hut construction recently discussed by Dr Andrae.¹ No. 123279 (*c*) is also an archaic seal, with a clear representation of a god whose hands and feet are shackled, while the man approaching him is carrying a net; the scene may refer to the Babylonian myth which describes the murder of a rebellious god from whose blood mankind was created. No. 123281 (*e*) is a fine specimen of the Third Dynasty of Ur period; the goddess to whom the suppliant is introduced is probably *Ba-u* or *Ba-ba*, whose sacred birds below in this case most resemble swans swimming in celestial waters (compare *B.M.Q.*, Vol. I, Pl. XXI *b*).

No. 123284 (*d*) is a product of the 'mixed' art of Syria. Two figures wearing the *atef* crown and a kilt like that of a Pharaoh, stand with crossed legs, after the fashion of Akhnaten, holding what should be a *was* sceptre but has grown into a flower; between these twins is a human figure wearing a Hittite cap, with a cerastes head taking the place of the ordinary cobra-head uraeus, and a fringed garment. The female figure in a long skirt also has a uraeus, and appears to be wearing rings round her waist, like the figures with the *atef* crown—a Cretan fashion. The date is uncertain; '14th to 12th century B.C.' is an approximation, 'Amarna period' a reasonable guess.

No. 123283 (*f*) contains some interesting magical figures, winged gryphons, 'running' female sphinxes, and the twined-cord pattern.

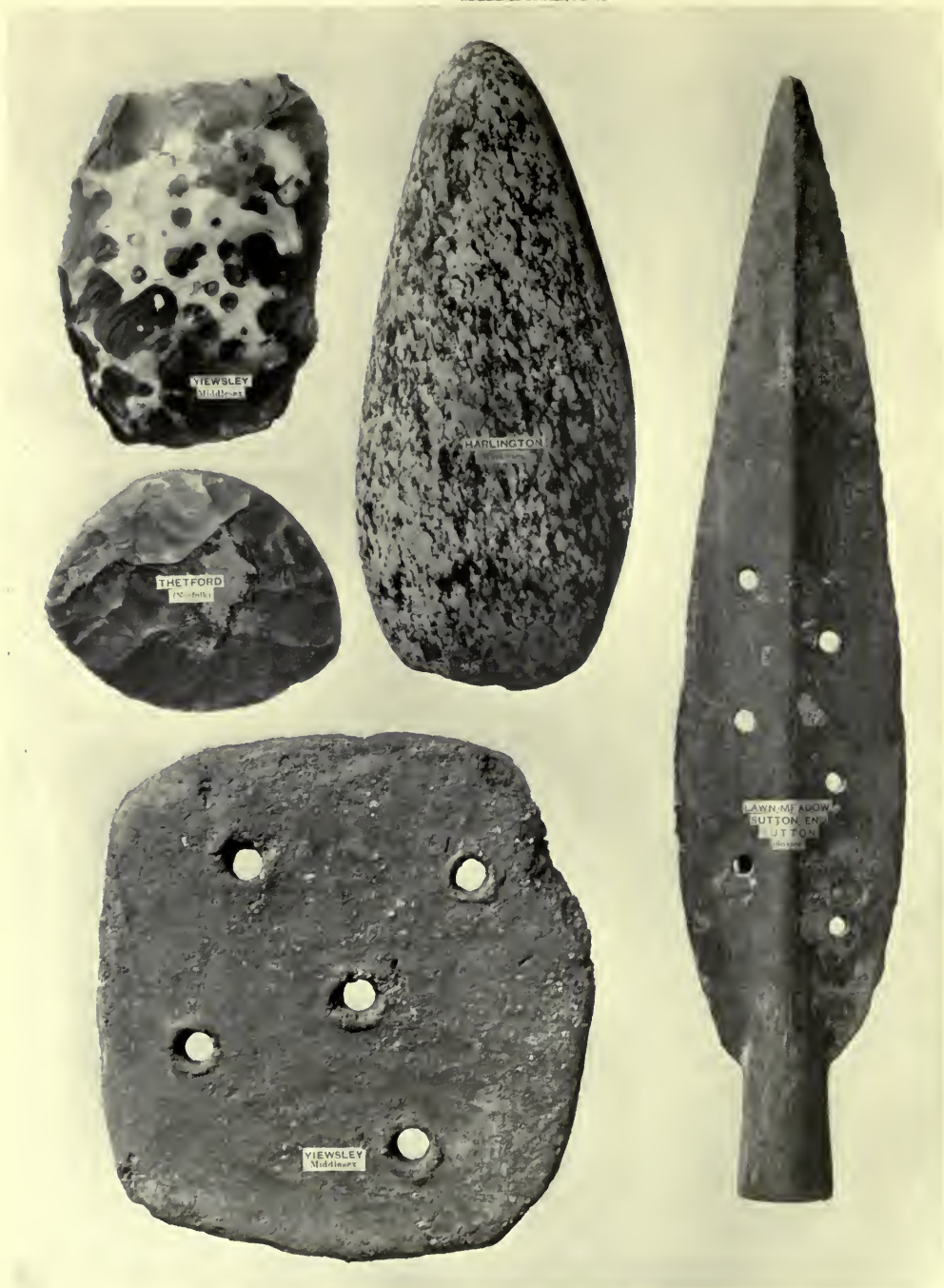
¹ W. Andrae, *Gotteshaus*, Berlin, 1931.



XI. GRANITE RAM FROM THE SUDAN

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XII. GARRAWAY RICE BEQUEST

Date uncertain, probably second half of second millennium, say 1500-1200 B.C.

The enigmatical seal no. 123282 (*h*) may be either archaic or provincial; the archer wears an unusual skirt, and the subject recalls Assyrian seals of the late second millennium. S. S.

41. GRANITE RAM FROM THE SUDAN.

THE purchase of objects from Professor Griffith's Oxford Excavations in Nubia 1930-1 has been completed¹ this year by the acquisition of the colossal granite ram (Pl. XI)² of which the pair is at the Ashmolean.

It is an imposing monument in grey granite. The ram is lying full-length, in the traditional position with forelegs doubled under, and protects a figure of the pharaoh Taharqa, who stands upright between the ram's knees and under his chin. Despite the rather clumsy cutting of the figure of the king, his face, if not a good portrait, yet shows a marked resemblance to that of his (smaller) granite sphinx, acquired from the same source last year, and now on exhibition in the Egyptian Sculpture Gallery (No. 1770; see *B.M.Q.*, Vol. VII, Pl. XIX *b*). The monumental proportions of the ram itself are suited to the simple treatment of its sculpture, so that there is a finished appearance about the whole figure; and its excellent state of preservation makes it generally superior to the familiar series of rams at Karnak. A corner of the right front knee and a fragment of the tail, together with the parts of the plinth adjacent in each case, have been broken off; and the gilded disk which fitted, with a socket, into the hole in the top of the ram's head has been lost. But the surface of the object is unimpaired.

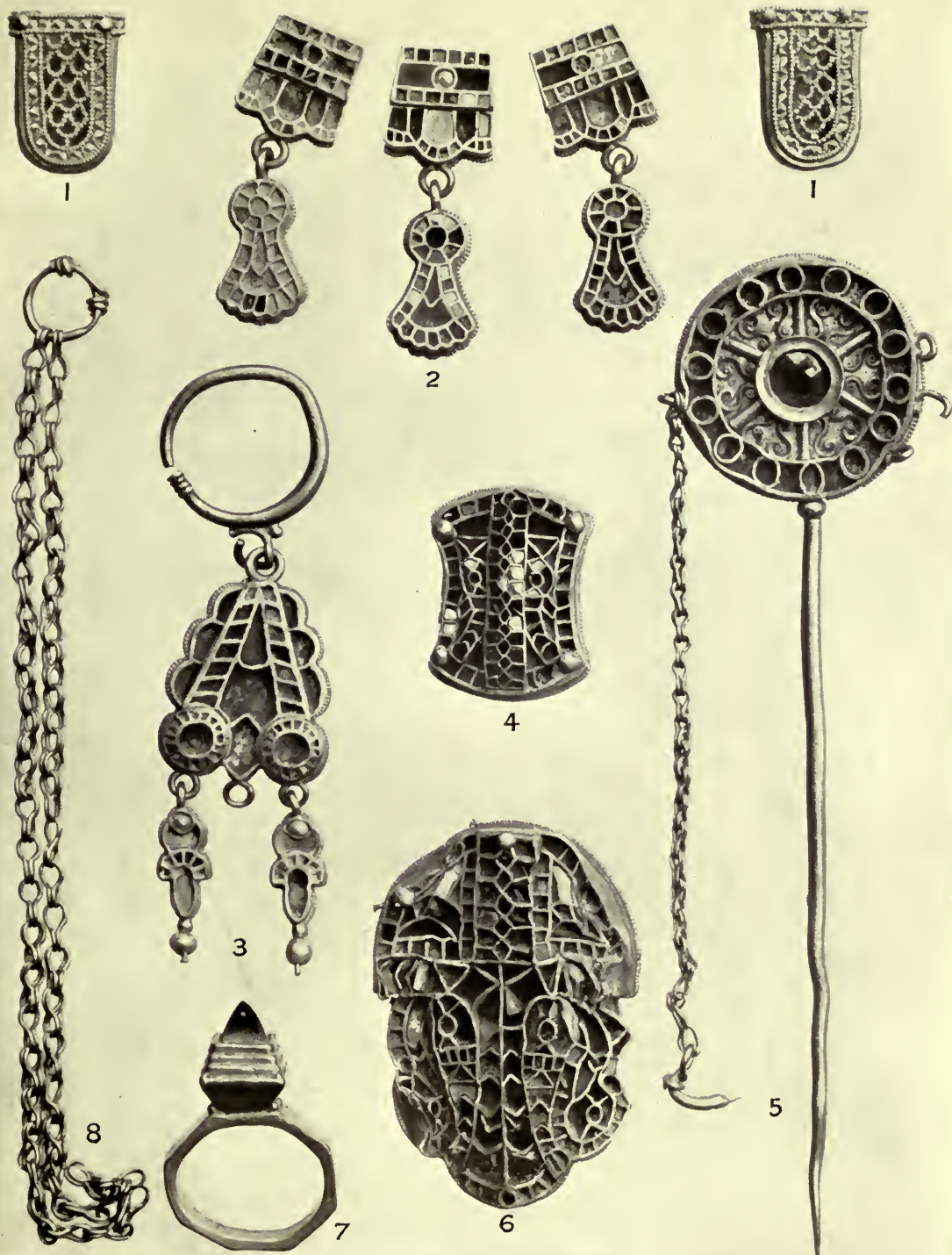
The ram is one of four, found in front of the first and second pylons respectively of the stone temple which Taharqa began to build for Amen at Kawa in 683 B.C. An inscription in duplicate runs round the sides of the plinth from front to back and proclaims Taharqa as the son of Amen and Mut, Lady of Heaven, 'who fully satisfies the heart of his father Amen'. S. R. K. G.

¹ See *B.M.Q.*, Vol. VII, p. 45 f.

² No. 1779. Plinth 5 ft. 4 in. by 2 ft. 1 in.; greatest height of monument 3 ft. 5¼ in.; height of figure of king 1 ft. 9½ in.

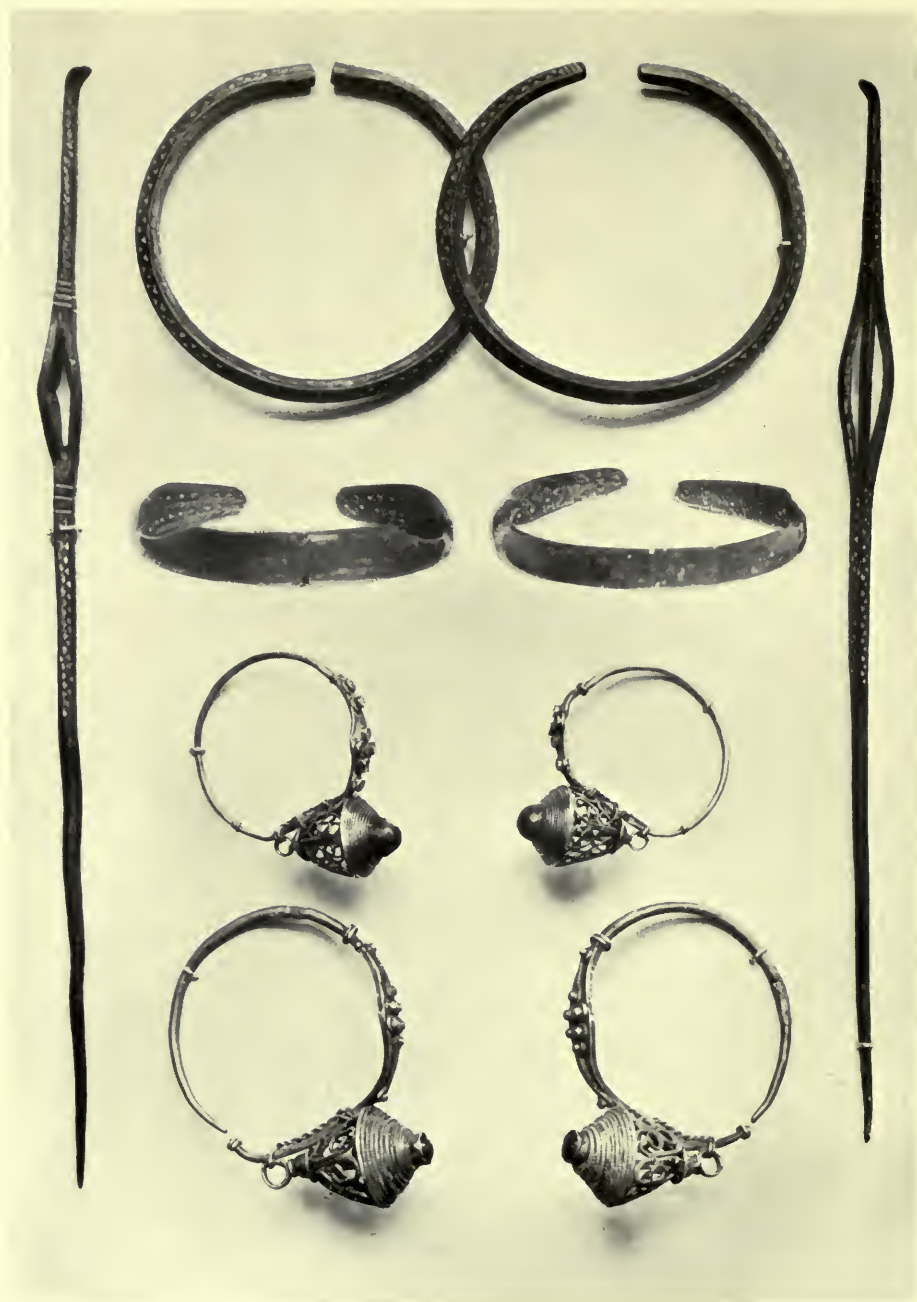
42. THE GARRAWAY RICE BEQUEST OF PREHISTORIC OBJECTS.

APART from some specific bequests, Mr R. Garraway Rice, J.P., F.S.A., left to the Museum the first choice of his extensive and miscellaneous collection; and the chief specimens selected for the Department of British and Medieval Antiquities are here briefly described in chronological order (Pl. XII). Two unusually large palaeoliths come from Reculver and Gillingham, Kent, and may be dated early St Acheul. There are six hand-axes from various sites in London, but the largest selection came from the gravel pits on the 100-foot contour at Yiewsley, two miles south of Uxbridge. Here the ancient Thames gravel is exceptionally prolific, and both St Acheul and Le Moustier periods are well represented, the latter by flake-implements of Levallois or Northfleet type, rather smaller than those from the type-station near Swanscombe (also represented in the Bequest). Flakes and implements probably of middle Palaeolithic date from Broom, near Axminster, are all made of the local chert; and some interesting flakes of somewhat later appearance come from Ospringe, near Faversham (*Proc. Soc. Antiq.*, xxiii. 450). A bronze spear-head of the late Bronze Age from Sutton End, near Petworth, Sussex, has been described in *Archaeologia*, lxix, fig. 13, p. 15, and is peculiar in having six circular holes in two lines along the central rib of the blade. Several examples of the 'bucket' urn of pottery, used to contain cremated remains, have been restored from pieces found in the soil at Yiewsley, and belong to the Ashford type now recognized as a phase of the late Bronze Age, and connected with the Urnfield culture of the Continent. With these urns are some tile-like slabs of clay with many perforations, perhaps used for cooking. A bronze bowl from Mitcham is a late Roman type which goes back to the Hallstatt period, with hemispherical bosses round the horizontal lip. It may have come from an Anglo-Saxon grave, as there is a cemetery of that date in the vicinity; but in any case it is a rarity in England. The freedom of choice allowed in Mr Rice's will is much appreciated, and several other museums will absorb the outstanding specimens of a remarkable collection. In addition to the spear-head and clay grid the following are selected for illustration:



XIII. CESENA TREASURE

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XIV. KESZTHELY ORNAMENTS

a patinated flake-implement from Yiewsley of Levallois type; a skinning knife of flint with polished edges from Thetford, Norfolk; and a neolithic celt with pointed butt from Harlington, Middlesex, made of hornblende-gneiss, probably a glacial erratic in the gravel.

R. A. S.

43. THE CESENA TREASURE.

THE belated discovery that the Cesena treasure was not found in Hungary, as originally stated, has induced the National Museum of Hungary to part with the portion of it secured by Buda-Pest to the British Museum, the cost being shared by the Trustees and the National Art-Collections Fund. There is a jewelled eagle from the hoard in private hands (figured in colours on the frontispiece of the *Catalogue of the Dark Ages Exhibition* at the Burlington Fine Arts Club, 1930), and other items in Nuremberg Museum (briefly described by Nils Åberg in *Die Goten und Langobarden in Italien*, p. 29); but the present purchase includes most of the types, and may be regarded as a product of Ostrogothic Italy early in the sixth century, just before the death of Theodoric the Great in 526. The treasure is now known to have been found at Cesena, 20 miles south of Ravenna, where the imperial tradition was strong but subjected to barbarian pressure, and it is at present difficult to distinguish the Roman and Gothic elements. The Ostrogoths were Arian heretics, and it is interesting to find in the two principal pieces of the hoard (Pl. XIII, Figs. 4 and 6) a Latin cross inlaid with garnet, raised on a background of similar garnet cell-work and flanked by fishes, which are early Christian symbols, the letters of the Greek word for fish being the initials of the Christian confession of faith. Among the Lombards, who entered Italy in 568, the equal-armed or Greek cross was in common use; and an early limit of date is given by the second Szilágy-Somlyó (early fifth century) hoard which has the beginnings of S scrolls in filigree on a brooch, evidently earlier than the hairpin from Cesena (Fig. 5). The bee or cicada pattern, well seen in the treasure from Childeric's tomb at Tournai (d. 481), is much debased in the pendants of a necklace (Fig. 2); and the elaborate ear-ring (Fig. 3), with garnet cell-work and pearl drops, is removed by several generations from those in the late Roman treasure described by the

late Professor Walter Dennison, Pl. XLI. The massive gold finger-ring (Fig. 7) with octagonal hoop and flight of steps below a pyramidal garnet, is of a rare type represented in the Museum by No. 176 a of the *Catalogue of Finger Rings, Early Christian, Medieval and Later*; and the pair of gold casings (Fig. 1), with open filigree on one face, are more likely to be the chapes of knife-sheaths than strap-ends, as the projecting border and rivets would hamper their passage through a buckle. All the pieces are presumably of the same date, and the fine quality of the garnet inlay on Figs. 4 and 6 recalls the jewellery connected with Theodoric at Ravenna (*Archaeologia*, xlv, 237, Pl. VII). A hint as to their place of manufacture is given in the latest work on Byzantine art (Hayford Peirce and Royall Tyler, *L'Art Byzantin*, tome i, p. 32): 'We do not know any garnet cell-work that can be said to be Byzantine, but the character of the ornament is too like that on jewels represented on Byzantine objects for them to be passed over. Would the jewellery called barbarian, with its violent contrasts of red and gold, have been repugnant to them?' R. A. S.

44. ORNAMENTS OF KESZTHELY TYPE.

IN 1878-9 a cemetery was discovered at Keszthely, Com. Zala, at the west end of Lake Balaton in Hungary and produced a large quantity of grave-furniture, strange in appearance and of uncertain origin. It is perhaps best known from Joseph Hampel's illustrations in *Alterthümer des frühen Mittelalters in Ungarn*, and the most common form is a girdle-end in bronze with scrolls in openwork and low relief. Some of these are already in the Museum, but the rarer ornaments are included in the purchase from Buda-Pest Museum, towards which the National Art-Collections Fund has generously contributed (Pl. XIV). The distribution of this type in Hungary is now seen to cover a rectangular area including the middle courses of the Danube and Theiss, Keszthely itself being the western limit (P. Reinecke in *Germania*, xii. 91); and most authorities agree in explaining it by an invasion from the east, whether of the Sarmatians, Huns, or Alans. The tendency now is to identify this type with the Avars, who were in control from late in the sixth century

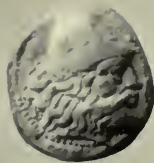


a



b

XV *a.* BYZANTINE COIN-PENDANT
b. ROMAN GOLD COINS



2



1



4



3



5



7



6



8



12



9



10



11



XVI. COINS OF THESSALY

till about 800. Historical and archaeological evidence has been published by Alföldi (*Ungarische Bibliothek*, xii, vol. ii) and Fettich (*Das Kunstgewerbe der Avarzeit in Ungarn*); and parallels to all the articles here figured may be found in Hampel's three volumes. The 'basket' ear-rings in gold and silver with openwork filigree are easily distinguishable from the so-called Merovingian type with polygonal terminal and garnet inlay. The long bronze pins have open swellings to prevent slipping, and were used for toilet purposes as well as for fastening the hair or cloak. They are sometimes compared with the stylus, with flattened end for erasing the script on wax tablets. Two patterns of penannular bronze bracelets are included—one has a lozenge section with zig-zag ornament on the two outer facets; the other is evidently derived from a classical type with serpent's head terminals, but here the decoration is carried out with punches, and is presumably far removed from the original. Other bronzes of Keszthely type are illustrated in the *Quarterly*, Vol. I, Pl. XXIX.

R. A. S.

45. A PENDANT WITH BYZANTINE COIN.

THOUGH the circumstances of its discovery are unknown, the gold coin-pendant acquired from the Marquess of Sligo and figured on Pl. XV *a* may be dated and located with some confidence. While the practice of framing gold coins and medallions for wearing on a necklace extended over some centuries among the barbarian peoples of the Dark Ages, certain stages of development can be recognized. Early examples are included in the first hoard of Szilágy-Somlyó, Siebenbürgen (end of fourth century), and one of the latest developments is the silver brooch, with imitation coin centre and a pearly border of twelve rows, found at Canterbury (*Proc. Soc. Antiq.*, xix. 210; *Catalogue Dark Ages Exhibition*, Burlington Fine Arts Club, Pl. III, no. A 44). The Museum already possesses four mounted coins which follow this fashion, but are embellished with garnet inlay: (i) coin of Valens (364–78), no locality; (ii) coin of Valentinian II (375–92), from Forsbrook, Staffs.; (iii) copy of coin of Mauritius and Theodosius (590–602), found between Bacton and Mundesley, Norfolk; (iv) jewelled cross enclosing coin

of Heraclius I (610-41), from Wilton, Norfolk. The latest dates are naturally the most significant, and there is evidence of the type's popularity in the early years of the seventh century, witness the Wieuwerd hoard in Friesland, which was deposited about 628 and contains four large coin-pendants with the same barrel-shaped loop. This was derived from a cylindrical form with raised ribs, and in the present case is decorated with coarse filigree in the form of broken rings. This is no doubt a careless rendering of S-scrolls, as on the Museum's large brooch from Sarre, which is also dated by coin-pendants in the early seventh century. On the reverse the pearly border of five rows is interrupted by a ring and pair of S-scrolls; and the coin is of Mauritius Tiberius who was Emperor of the East 582-602. The coin gives a limit in one direction, and the workmanship of the mount suggests a date about 630, the place of origin being somewhere in north-east France or the Netherlands. R. A. S.

46. ROMAN GOLD COINS.

THE collection of Roman gold in the British Museum has been considerably strengthened by the acquisition of a series of coins from the cabinet of Mr L. A. Lawrence. Apart from minor varieties which help to complete the series, a number of coins deserve attention for their rarity, interest, or beauty (Pl. XV *b*). An aureus of Vespasian has the interesting reverse type of Titus and Domitian, as 'Principes Iuventutis', marked by the branches they carry as 'Princes of Peace' (no. 1). An aureus of Septimius Severus, with the reverse, VOTA PVBLICA, the emperor sacrificing, illustrates most attractively the best style of the mint of Rome in the years A.D. 195-6 (no. 9). The style of the mint a few years later is favourably represented by a very rare coin, showing Caracalla on the obverse, with his young Empress, Plautilla, on the reverse (no. 10). But the main strength of this acquisition lies in a splendid series of aurei of Hadrian, illustrating in particular the later years of the reign from A.D. 128 to 137. Among the portraits one notes the exceptionally fine draped and laureate portraits to left (no. 7) and to right (no. 3) and the bare head to left (no. 4) in a fine and studied style reminding one of L. Aelius Caesar. Among the reverses stand out the group of

Hadrian, Rome, and Senate (COS III)—probably commemorating the 'Concordia' of the State at the moment when Hadrian was acclaimed 'Pater Patriae' (No. 8), the Fortuna-Spes—representing the present fortune of the Emperor and the hopes of his line (No. 5)—and the very rare type of Venus Genitrix holding Victory and spear and leaning on a massive shield (No. 4). The combination of dies represented by our No. 8 on the Plate is almost, if not quite, unique. This coinage of Hadrian has apart from its historical interest a special interest for art as an example of the Hellenic revival of his reign.

H. M.

47. COINS OF THESSALY.

THE Department of Coins and Medals has just purchased (with the help of a substantial gift from the owner) the collection of Greek coins of Thessaly formed by the Very Rev. Edgar Rogers, a selection of which is illustrated on Pl. XVI. This acquisition almost doubles the existing collection in numbers, and very largely increases its range and quality, particularly in the beautiful bronze coinages for which the cities of Thessaly are famous. The natural features of the country, lofty mountains fencing off fertile plains, which had made it a centre of culture in the Heroic Age, turned Thessaly into something of a backwater when the main stream of Hellenic culture was flowing in channels farther south, but the art of the finest coins in the fifth and fourth centuries will bear comparison with that of any Greek mint; and this partial isolation had the advantage that, just as in Crete, it gave an individual quality to the coin-types which greatly increases their interest and variety. Thus, echoes of the Heroic Age are common: at Halus the golden-fleeced ram flying with Phrixus on his back rescued from the sacrifice to Zeus Laphystius, whose forbidding head appears on the obverse (No. 1, bronze): at Homolium the splendid head of Philoctetes, with the serpent, to which he owed his poisoned wound, on the reverse (No. 2, bronze): at Lamia the same hero shooting at the birds of Lemnus (No. 3, obv. Nymph's head, bronze): at Mopsium the struggle of Centaur and Lapith, with the fine facing head of Zeus on the obverse (No. 4, bronze). Other types of special

local interest include the rainmaking waterpot mounted on wheels, which was paraded in time of drought through the streets of Crannon; a raven, the harbinger of rain, is perched upon it (No. 5, obv. horseman, bronze): at Orthosia the horse of Poseidon in the act of springing from the cleft rock (No. 6, obv. head of Athena, bronze): at Pelinna the sibyl Manto holding a casket full of oracles which she has just unlocked—the key is in her right hand (No. 7, obv. Thessalian cavalryman): at Tricca, Asclepius seated and holding a bird in his hand to feed to his serpent (No. 8, obv. head of Apollo, bronze): the representation of the local bull-fights at Larisa, showing on one side the dismounted toreador throwing the bull, and on the other his riderless horse in full gallop (No. 9, silver): the mounted warrior at Pharsalus, in helmet and mail coat, attended by a squire on foot, wielding his peculiar weapon which resembles the military flail of medieval times (No. 10, obv. head of Athena, bronze): the slinger of the Aenianes in action (No. 11, obv. head of Athena, silver). Finally a coin of Meliboea may be cited as perhaps the finest example of the die-sinker's art in the collection; the head of Dionysus has a gem-like quality which it is difficult to parallel on any other bronze issue (No. 12, rev. grapes); here, as with the other bronze coins, illustration can only reproduce the outline of the design; all the charm of texture and colour added by patination is necessarily lost.

E. S. G. R.

48. MEDIEVAL MUHAMMADAN COINS.

BY the purchase of a selection of 30 gold and 52 silver coins from the collection formed in the middle of last century by Colonel Miles the Museum has considerably strengthened its series of medieval Muhammadan coins of Persia and Mesopotamia. These coins with their mints and dates and genealogical details illustrate the spread of Arab power in the early days of the Umayyad and Abbasid caliphs, the decline of the Caliphate, the rise of the Buyids, Ghaznawids, and Seljuks who replaced it, and the extinction of all these with the coming of the Mongols. The interest of the coins is purely historical for the stiff Kufic script of the period allowed little scope for the engraver's art. Among the more important pieces are

two dinars of the caliph Harun al-Rashid bearing the name of his vizier, the Barmecide Ja'far, an interesting group of coins of the Buyids, the Persian family in whose hands the caliphs were puppets in the tenth century, dinars of the great conqueror Mahmud of Ghazna and of later Ghaznawids, a number of coins illustrating the rise of Seljuk power and a series of pieces illustrating the Mongol conquest of Persia and Mesopotamia, including rare dirhems of Great Khans Mangu and Hulagu.

J. A.

49. THE FLETCHER COLLECTION OF IRISH TOKENS.

THE late Mr Lionel Fletcher had for many years specialized in the collection of the Irish seventeenth-century tokens and had formed a remarkable cabinet. Its importance may be judged from the fact that it numbers 1,140 pieces, more than four times as many as are in the present British Museum collection, and includes 165 places of issue compared with 52 in the Museum. These tokens were issued in Ireland, as in England, in the middle of the seventeenth century by merchants and towns to supply the necessity which arose for small change at a time when the smallest government issue was still the silver penny. They are halfpence and farthings bearing the name of the issuer, the arms of his trade, and the place of issue. They are of considerable interest to the local historian and topographer in addition to being interesting memorials of a stage in the development of our copper coinage. With the introduction of a bronze halfpenny and farthing by Charles II, these tokens were prohibited as the necessity for them no longer existed.

Mr Fletcher had in his lifetime expressed his intention of bequeathing this valuable collection to the Museum, and his heirs, through his brother and executor, Lt-Colonel Bernard Fletcher, have now presented the cabinet to the Trustees in fulfilment of his desire. Individually the pieces are rare and a collection like this, which is practically complete, is unique. It is a matter of congratulation for the historian that this cabinet has not been dispersed but has found a permanent home in the Museum. The collection will be kept together in a separate cabinet and not amalgamated with the Museum series.

J. A.

50. ENGLISH EWER AND PUNCH-BOWL FROM ASHANTI.

THE Trustees of the Christy Fund have presented to the British Museum a bronze tripod ewer and a silver punch-bowl. Apart from their intrinsic qualities, both are of interest from the circumstances under which they were found, and the unrecorded history of their migration.

They were obtained by the late Sir Cecil Armitage, K.B.E., C.M.G., D.S.O., ex-Governor of the Gambia, when serving in the Gold Coast.

The bronze ewer (Pl. XVII *a*) is English, and can be attributed to the fourteenth century; it measures 14 inches in height. Sir Cecil (then Captain) Armitage was in command of the faithful native levies during the Ashanti war, and, in the course of an action, this ewer was captured from the opposing troops. It was the great war fetish of the Ashanti Nation, and was always taken into battle.

The silver punch-bowl (Pl. XVII *b*) with circular foot and cover, was obtained about the same time, and is interesting from the fact that it has been repaired, by native methods, on many successive occasions. Certain holes have been repaired by patching, the patches neatly secured by rivets. Later repairs, less skilfully carried out, take the form of 'strapping' with flat silver wire. At the bottom is a London hall-mark which gives the date as 1764.

Objects relating to the early trade communication between Europe and the West Coast of Africa are not unknown; for instance, in the British and Medieval Department there is a fine bronze jug—also found in Ashanti, bearing the badge of Richard II (*Guide to the Mediaeval Antiquities*, fig. 156), but instances of such intrinsic value are extremely rare.

T. A. J.

51. INFRA-RED PHOTOGRAPHS OF ILLEGIBLE LEATHER MANUSCRIPTS.

THE experimental use of infra-red photography to facilitate the reading of papyri has proved, in the experiments conducted with Egyptian hieratic documents, generally disappointing; in very few passages are the results better than those obtained with ordinary



a



b

XVII. ENGLISH EWER AND PUNCH-BOWL FROM ASHANTI

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a



b



c

XVIII. INFRA-RED PHOTOGRAPHY OF ILLEGIBLE MSS.

(Scale $\frac{1}{2}$)

plates, and in fewer still can the camera be said to be more efficient than the eye.

The result of using infra-red plates for some Egyptian leather documents, on which writing in black ink can only just be discerned but not deciphered, has, on the other hand, been conspicuously successful. In certain cases this leather has turned a dark brownish red, and the surface has a 'bubbled' appearance due to partial liquefaction owing to exposure to damp or some other atmospheric condition. Pl. XVIII, Fig. *a* from a panchromatic plate shows, in the case of one specimen, what the normal eye can see. Fig. *b*, from a panchromatic plate with red screen, brings out fairly clearly the writing in red ink which constitutes the 'rubrics' of a copy of the 'Book of the Dead'; this could be deciphered directly from the document. Fig. *c*, from an infra-red plate, shows the writing in black ink with a clarity that can be little inferior to its original state apart from rents and damage to the surface. The specimen is a fragment of a document, No. 10281, in 13 pieces, which can now be deciphered. It is written in a good hieratic hand, and appears, so far as the study has yet proceeded, to present a very sound text, free from the corruptions which abound in many copies. The photographs prove that at least five joins of separate fragments should be effected, and that the average number of lines to a 'page' was 16.

There are not many of these leather documents in the collection, and most of them are legible. The other documents previously considered illegible are some Coptic magical texts, chiefly of the love potion type, and some fragments of secular hieratic texts. Though the discovery of the efficacy of infra-red photographs for this kind of material will not result in the discovery of any unusual texts so far as the collection in this museum is concerned, the official photographer's experiment has a technical interest and may lead to noteworthy results.

S. S.

52. CORRECTIONS.

IN the notice on p. 65 of Vol. VII (December 1932) of the copy of Blake's *Songs of Innocence and of Experience* given by Miss Carey, some slight inaccuracies should be corrected. The book came to

Miss Carey from her mother Lady Carey, to whom it was given by her aunt (not mother) Mrs Charles Warren, who may well have got it direct from Blake, but of this there is no actual evidence.

The Muchelney Breviary (p. 109 of Vol. VII) was presented by the anonymous donor through the Friends of the National Libraries.

53. OTHER GIFTS.

POEMS on Domestic Circumstances. Fare thee well! A Sketch from Private Life. By Lord Byron. With the Star of the Legion of Honour, and other poems. London: printed for J. Bumpus, 1816. *Presented by Miss M. S. Holgate through the Friends of the National Libraries.*

The Barges of the Merchant Taylors' Company. By R. T. D. Sayle. Printed for private circulation, 1933. *Presented by the Master and Wardens of the Merchant Taylors' Company.*

The Wisdom of Jesus the son of Sirach, commonly called Ecclesiasticus. The Ashendene Press, Chelsea, 1932. *Presented by Mr C. H. St John Hornby.*

The History of the Finch Family. By Bryan I'Anson. Janson & Co., London, 1933. *Presented by the author.*

Vilh. Grønbech: William Blake, kunstner, digter, mystiker. København, 1933. *Presented by the author.*

Pomes Penyeach. By James Joyce. Initial letters designed and illuminated by Lucia Joyce. The Obelisk Press, Paris; Desmond Harmsworth Ltd., London, 1932. *Presented by the author.*

Rhymes and Roundelays in praise of a country life. London, 1857. In a handsome green morocco binding signed: N. M. Holloway, London. *Presented by Mr E. Zaehnsdorf.*

A Check List of Fifteenth-Century Books in the Newberry Library and in other libraries of Chicago. Compiled by Pierce Butler. Chicago, 1933. *Presented by the Trustees of the Newberry Library.*

Schloss Hallwil. II. Die Ausgrabungen. III: 1. Die Fundgegenstände. Von Nils Lithberg. Stockholm, 1932. *Presented by Professor Nils Lithberg.*

J. W. Power. Éléments de la construction picturale. Aperçu des

méthodes des maîtres anciens et des maîtres modernes. Paris, 1933. *Presented by Mr J. W. Power.*

Heroic Statues in Bronze of Abraham Lincoln. Introducing the Hoosier Youth of Paul Manship. By Franklin B. Mead. The Lincoln National Life Foundation, Fort Wayne, Indiana, 1932. *Presented by the author.*

Le Collège de France (1530-1930). Livre jubilaire composé à l'occasion de son quatrième centenaire. Paris, 1932.

Le IV^e Centenaire du Collège de France (1530-1930). Relation des fêtes commémoratives données à Paris au mois de Juin 1931. Paris, 1932. *Presented by the Collège de France.*

Three children's books, published in London about the year 1800: The Entertaining History of Little Goody Goosecap. The Histories of More Children than One. Waters's Poetical Flower Garden. *Presented by Mr Percy Z. Round.*

The Story of Kālaka. Texts, history, legends, and miniature paintings of the Śvetāmbara Jain hagiographical work The Kālākācāryakathā. With 15 plates. By W. Norman Brown. The Smithsonian Institution, Washington, 1933. *Presented by the Smithsonian Institution.*

English Catalogue of Treasures in the Imperial Repository, Shōsōin. By Jiro Harada. Tokyo, 1932. *Presented by the Imperial Household Museum, Tokyo.*

Pocket note-book of an English surgeon, c. 1609 (Add. MS. 43408). *Presented by Dr Maurice Ernest.*

Glossary of Cornish English, by Dr William Pryce in preparation for his *Mineralogia Cornubiensis*, 1778 (Add. MS. 43409). *Presented by Mr Richard Bevan, L.R.C.P. Lond., &c.*

Commonplace-Book of Charles Caesar, 1705 (Add. MS. 43410). *Presented by Mr Stonewall Jackson.*

Letters from Sir H. M. Stanley to John Bolton, 1878-99, and an autograph article by Gen. Gordon on India (Add. MS. 43411). *Presented by Mr P. C. Bolton.*

Score of Weber's 'Der Freyschütz' (selection), by L. A. Jullia and compositions of H. Vogels (Add. MSS. 43468-43470). *Presented by Miss Mapleson.*

Two letters and copy of will of Charles Fitz-Charles, Earl of Plymouth ('Don Carlos'), natural son of Charles II, and letter of Thomas Hickman Windsor, Earl of Plymouth. *Presented by Mr A. Francis Steuart through the Friends of the National Libraries.*

Three letters of Thomas Castle, the antiquary, concerning the Act for making deductions of sixpence in the pound from payments from the Crown, 1798-9. *Presented by Mr Warren R. Dawson through the Friends of the National Libraries.*

Copy (10 Dec. 1501) of an agreement, 17 June 1428, between the towns of Guadalcanal and Azuaga regarding water rights in the rivers Sotillo and Guaditoca; Spanish (Add. Ch. 70789). *Presented by Mr G. A. Keen.*

A manuscript of Cherita Chekil Wanang Pati, a Malay heroic tale belonging to the Javanese cycle of legend. Eighteenth century (?). 4°. *Presented by Tengku Khalid ibni Bendahara Tengku Chik Abdullah, of Kelantan.*

Charles Conder: Portrait of Mrs A. A. Humphrey; proof of original lithograph, C.D. 12. *Presented by Mr T. B. Layton through the National Art-Collections Fund.*

Six prints from the Print Collectors' Club, 1932 and 1933. *Presented by Mr Martin Hardie, R.E.*

Six etchings by Mr Anton Lock. *Presented by the artist.*

Fine painted jug, beak spout, from a Luristan grave. *Presented by Mr O. C. Raphael.*

Egyptian gold ring. *Presented by Mr Howard C. Back.*

Stone fragment with Egyptian inscription and a clay tablet with New Babylonian inscription. *Presented by Dr Sherborn.*

Funerary box with mummified remains in miniature human form. *Presented by the Committee of the Public Library, Museum, and Art Gallery, Hereford.*

A Chinese white porcelain bowl with Hsüan Tê mark (1426-35). *Presented by Mrs Walter Sedgwick.*

A Chinese blue and white bowl with Hsüan Tê mark, but probably of eighteenth-century date. *Presented by Mr Ernest Thornhill.*

A Chinese porcelain vase with *ying ch'ing* glaze: Sung or Yüan

Dynasty. *Presented by Mr H. Eric Miller through the National Art-Collections Fund.*

A Chinese blue and white porcelain vase, sixteenth century. *Presented by Sir Percival David, Bart.*

A Sung pottery bowl of Ting type. *Presented by Mr F. D. Samuel.*

Five Chinese porcelain dishes with *famille verte* decoration, a Canton carved ivory tray, and three reticulated ivory boxes. *Presented by Mr G. Abercromby.*

Tortoise-core of flint from Yiewsley, Middlesex; and flakes of Clacton type from Swanscombe, Kent. *Presented by Mr J. P. T. Burchell.*

Collection of flint graving tools from Puy-de-Lacan, near Brive, Corrèze. *Presented by Mr H. H. Kidder.*

Twenty-seven flint knives of plano-convex type. *Presented by Mr G. J. Buscall Fox.*

A selection of flint implements; a bronze bowl from Mitcham, fifth century; a late Bronze Age spear-head from Petworth, Sussex; Early Iron Age urns from Yiewsley, Middlesex; and other antiquities. *Bequeathed by Mr R. Garraway Rice.*

Two Early British urns from Wing, Leighton Buzzard. *Presented by Mrs H. G. Goold.*

Pottery fragments, bone spools, &c. from Saxon huts at Sutton Courtenay, Berks. *Presented by Mr E. Thurlow Leeds.*

Cone-knop spoon of latten, fifteenth century. *Presented by Mr and Mrs Norman Gask.*

Two ivory reliefs, with portrait busts from the antique, French, eighteenth century. *Presented by the Director.*

Mystery clock made by McNab of Perth about 1816. *Presented by Miss Isabel N. Napier.*

Two fibre dresses with shell pendants and three convicts' identity discs, from the Andaman Islands. *Presented by Mrs W. H. Burt.*

Three pottery pipe bowls from Uganda, collected about 1870 by the Rev. C. T. Wilson. *Presented by Mrs C. T. Wilson.*

Swaddling clothes with Hebrew inscription embroidered in colours. Anonymous donation.

Large series of beadwork and a few ethnographical specimens

from the neighbourhood of Tsolo, East Griqualand, S. Africa. *Presented by Mr Frank Corner.*

Flax woven cloak, with embroidered borders, from New Zealand. *Presented by Miss M. E. Ashby.*

Cylindrical stone, possibly a pounder, grooved at one end. *Presented by Mr Clarence Elliott.*

A pair of chank-shell trumpets, with gilt metal mounts showing Buddhist emblems in relief, and silk streamers; a painted double skull-drum; and an ivory plaque, representing Garuda, in gilt-copper setting. Lamaistic Buddhism, Tibet. *Presented by Mr H. Eric Miller.*

A stone polished axe, grooved at the butt, from Dominica. *Presented by Mr A. H. L. Thomas, M.R.C.S.*

An old pottery vase and potsherds, excavated on Government Hill, Tarkwa, Gold Coast. *Presented by Mr R. P. Wild.*

A guinea of William III, two shillings of James I, a Scots quarter merk of James VI, and four specimens of the Irish gun-money of James II, all rare variants. *Presented by Miss Helen Farquhar.*

Fifty-seven silver, 12 nickel, and 43 bronze English, European and Oriental coins of the eighteenth and nineteenth centuries. *Presented by Mr Henry Garside.*

Eight Constantinian bronze coins and a 40-nummi piece of Justinian I. *Presented by Brigadier-Gen. W. E. Clark, C.M.G., D.S.O.*

Ten silver Anglo-Saxon sceattas found during the Whitby excavations. *Presented by the Hon. Mrs Tatton Willoughby.*

Six silver and 13 bronze Roman coins of the fourth and second century. *Presented by Monsieur Paul Tinchant.*

RECENT PUBLICATIONS

SEVERAL years ago the Department of Oriental Printed Books and Manuscripts had the good fortune to secure 74 large and closely written vellum folios containing portions of the huge Arabic lexicon of al-Kāli, celebrated as the founder of philological studies in Moslem Spain. Of this work nothing was previously known to exist save some short fragments preserved in the Bibliothèque Nationale. The British Museum MS. provides a fine example of old

Andalusian writing, not particularly elegant, but executed with that extreme accuracy and completeness of vocalization so vital to a text whose subject matter is an exact science, and dating probably not more than fifty years after the author's death, which took place in A.D. 967. Those surviving portions enable us to realize the vast scope of the complete work, embracing the whole treasure of the Arabic language and packed with copious citations from the ancient Arabian poetry. In order that such an important text might be made available to students, a facsimile has been published by order of the Trustees, with an introduction containing a description of the manuscript, an account of the author and his writings, an examination of the peculiar plan of the lexicon, and an index of all the Arabic roots dealt with in the text. The price is 10s. 6d.

The fifth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in April of this year. This instalment carries the letter A from the heading ANNE, *Queen of Great Britain and Ireland*, to that of ARISTIAS, in 1004 columns as against 596 columns in the corresponding section of the previous edition.

The *Catalogue of the Greek, Etruscan, and Roman Paintings and Mosaics in the British Museum*, by R. P. Hinks, describes the material from Egypt, Cyprus, Crete, Greece, Asia Minor, North Africa, Italy, France, and England in the Departments of Greek and Roman Antiquities and British and Medieval Antiquities. Thirty-two collotype plates and 168 half-tone blocks illustrate almost every piece described; and the catalogue is preceded by an introduction dealing with the history and technical development of ancient pictorial and ornamental art. (Price 40s.)

Reproductions issued since the last appearance of the *Quarterly* are: Saxton's map of Yorkshire, double sheet, 10s.

Two letters of Queen Elizabeth: (1) to her brother Edward VI (c. 1550-3); (2) to James VI of Scotland (1603). 9d. each.

THE DEPARTMENT OF ORIENTAL ANTIQUITIES AND OF ETHNOGRAPHY

UNDER this name has been constituted a new Department, combining portions of the existing Departments of Ceramics and Ethnography, and of Prints and Drawings. It comprises:

(a) Antiquities and Objects of Art of the Near, Middle, and Far East and India, other than those which are already included in the Departments of Egyptian and Assyrian Antiquities and of Greek and Roman Antiquities.

(b) Oriental Paintings, Drawings, and Prints, which were hitherto included as a Sub-Department of Prints and Drawings.

(c) As a Sub-Department, the Ethnographical Collections.

The Department of Ceramics as such ceases to exist; but the Western Ceramics and Glass for the present remain under the charge of the Keeper of the new Department. Later they will be returned to the Department of British and Medieval Antiquities. The galleries hitherto devoted to illustration of the Religions of the East will serve for series illustrating the development of Asiatic sculpture, metal-work, and other allied arts.

Other minor modifications will probably be made, as trial shows them to be desirable.

The staff will for the present consist of:

Keeper: Mr R. L. Hobson, C.B.

Assistant-Keepers: Mr William King (Western Ceramics and Glass); Mr Basil Gray; Mr R. S. Jenyns.

Sub-Department of Ethnography. Deputy-Keeper: Mr T. A. Joyce.

Assistant-Keepers: Mr H. J. Braunholtz; Mr Adrian Digby.

For the most part the objects constituting the collections affected will not for the present be moved from their locations; for instance, the oriental paintings, drawings, and prints, will remain in the Print Room; the Western Ceramics and Glass in the Medieval and Ceramics Gallery of the King Edward VII Building.

The prospect of the installation of all the Oriental Collections in one wing of the Museum, or possibly in a Central Museum of Asiatic Art and Antiquities, and the creation of an independent Department or

Museum of Ethnology, may be remote; but the newly constituted Department is a first step in that direction, and brings the collections affected into line with the other collections of antiquities, which, in accordance with the policy of the Museum, are normally arranged on a geographical and historical, not on a technical basis.

APPOINTMENTS

MR ARTHUR MAYGER HIND, O.B.E., has been appointed by the Principal Trustees to succeed Mr Laurence Binyon, C.H., as Keeper of the Department of Prints and Drawings, from 10 September 1933.

Mr Arthur Ewart Popham has been appointed to be Deputy-Keeper of the same Department from the same date.

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RECENT PUBLICATIONS

CATALOGUE OF THE KING'S MUSIC LIBRARY By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, MUS.BAC. Pp. x+278. 1929. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv+384. 1929. 15s.

CATALOGUE OF THE MONTAGUE GUEST COLLECTION OF BADGES, TOKENS, AND PASSES. Pp. x+206, with 8 plates. 1930. 13s.

SHORT GUIDE TO THE SCULPTURES OF THE PARTHENON. Third edition. 1930. Pp. 40, with 39 illustrations. 6d.

A GENERAL INTRODUCTORY GUIDE TO THE EGYPTIAN COLLECTIONS. New edition. 1930. Pp. 460, with 233 illustrations. 2s. 6d.

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: text, pp. xvii+371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1+301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

SIR FRANCIS DRAKE'S VOYAGE ROUND THE WORLD, 1577-80. Two contemporary maps. Second edition, revised. 1931. 4to. 3s. 6d.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEx ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N-Z and Anonymous). 1931. 8vo. £2 10s.

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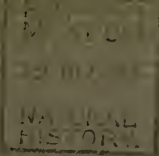
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QUARTERLY VOL. VIII. NO. 2

LONDON

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BRITISH MUSEUM QUARTERLY
VOLUME VIII. NUMBER 2. OCTOBER, 1933



BRITISH
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XIX. DRAWING OF THE EARLY DUTCH SCHOOL

THE BRITISH MUSEUM
QUARTERLY — VOL. VIII. NO. 2

LONDON

PUBLISHED BY THE TRUSTEES

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54. A DUTCH PORTRAIT DRAWING OF THE FIRST HALF OF THE SIXTEENTH CENTURY.

TO the beautiful red-chalk portrait drawing, which appears as the frontispiece in the present number of the *Quarterly*, it seems impossible to assign a name with certainty. Jan van Scorel is the most obvious attribution to put forward, but claims might equally well be made in favour of Marten van Heemskerck or of Antonio Mor as young men. It is certainly not by the same hand as the equally problematical half-length portrait of a young woman from the Malcolm Collection attributed to Scorel (*Catalogue of Dutch and Flemish Drawings*, v, p. 40, No. 3), the handling of which is more forceful. The chalk used in the present drawing is much browner in tone than that of the Malcolm drawing, except for some retouching along the line of the cap by the left cheek which is in redder chalk. The paper has for watermark a Gothic p (visible through the drawing in a rather unsightly way even in the reproduction). This is of some importance as confirming the Northern origin of the drawing. The sheet is said to have been bought at an auction in Tonbridge Wells, but nothing further is known of its provenance. It measures $7\frac{1}{16} \times 5\frac{1}{2}$ inches (20.2×14 cm.).

A. E. P.

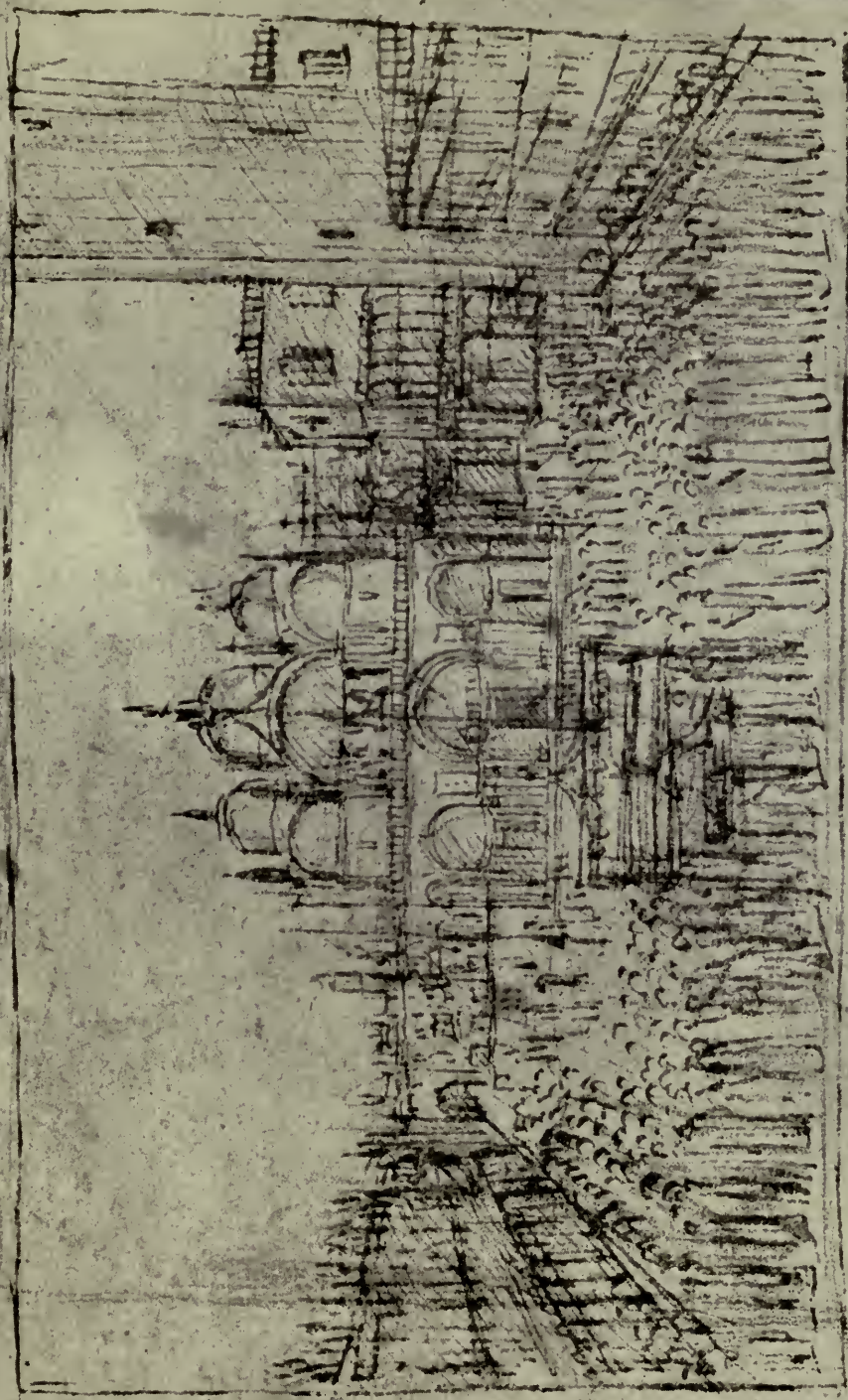
55. DRAWING BY GENTILE BELLINI.

THE Department of Prints and Drawings has acquired a document of particular interest to the student of Venetian painting and drawing. This is a composition sketch apparently by Gentile Bellini for the large picture in the Venice Academy (No. 567) of the *Procession in the Piazza of St. Mark's*. The drawing, in pen and ink over red chalk, measuring $5\frac{1}{8} \times 7\frac{3}{4}$ inches (13×19.6 cm.), is schematic in the extreme, but the place, the point of view, the relation of the groups of figures to the processional relic, correspond in the main so closely with those of the picture that there can be little doubt of the connexion between the two. The picture is signed and dated 1496, and the drawing may be supposed to have preceded it by some time. The salient points of difference between the sketch and the picture are that in the former the frontage of St Mark's

has only four bays, while in the latter (and in reality) it has five; in the drawing the procession is nearer to the church and more sky is visible above.

In the collection of the Duke of Devonshire at Chatsworth is a drawing of exactly the same type, undoubtedly by the same hand (reproduced in Detlev Freiherr von Hadeln's *Venezianische Zeichnungen des Quattrocento*, Berlin, 1928, Pl. 8). It also represents a procession, and was at one time supposed to be a preliminary sketch for the same picture. But the scene is quite obviously not the Piazza of St Mark's, though it is as certainly some actual square in Venice, the Campanile and one of the domes of St Mark's being visible in the distance to the left.

But to return to the British Museum drawing. This was purchased at a sale at Sotheby's (August 2 1933, lot 58), and was formerly in the collections of Padre Resta, Lord Somers, and perhaps one of the Richardsons (it does not bear either of the Richardsons' stamps, but the handwriting on the mount is apparently that of one of them). It has in the right-hand bottom corner the mark *g 34* written in the manner characteristic of the Resta-Somers drawings. In the catalogue of that collection written in Padre Resta's hand, which is in the Department of Manuscripts (Lansdowne 802), *g 34* is ascribed to Giovanni Bellini and described as 'p[er] l'istesse istorie d'Alessandro 3° in Sala del maggior Consiglio'. This statement, that the drawing was the sketch for one of the series of paintings on canvas, partly by Giovanni, and partly by Gentile, Bellini, representing the struggle between Frederick Barbarossa and the Pope Alexander III, is one which needs examination. The paintings themselves were destroyed in the fire of 1577, and our knowledge of their contents rests on the descriptions of Vasari and Sansovino and on the rather doubtful evidence of one drawing in the British Museum (published by the late Sir Sidney Colvin in the Prussian *Fahrbuch*, xiii (1892), p. 23). But the events depicted in them took place for the most part in Venice, and St Mark's formed the background of at least one of them. The Chatsworth drawing, referred to already, which comes from the same source, is more precisely described in the Resta Catalogue (*g 32*) as follows, 'Aless° 3° riconosciuto nella Carità, e condotto proces-



Gio: Bellini.

Inv. n. 7503



XXI. DRAWING BY JACOPO PONTORMO

sionalmente in S. Marco', again a quite plausible interpretation of the subject. But our confidence in Padre Resta is somewhat shaken by his identification of other drawings. He possessed no less than six sketches which he ascribed to Giovanni Bellini and connected with the paintings in the Sala del Gran Consiglio, g 27, g 31, g 32, g 33, g 34 and g 36. Of these, g 32 and g 34 have already been accounted for: g 27 and g 33 have not been identified: g 31 is a sheet of studies of Orientals by Vittore Carpaccio in the Louvre (Hadeln, op. cit., pl. 22): and g 36 described as 'Porto d'Ancona dove smontarono l'Imp^{re} e si trovò il Doge p[er] la Pace d'Aless.^o 3^o ut Supra' is in the British Museum (Hadeln, op. cit., Pl. 14). It does not represent Ancona nor is it by Giovanni Bellini but certainly also by Carpaccio. I think, therefore, that Padre Resta's interpretations need not be taken too seriously. They are rather guesses based on the descriptions in Ridolfi (whom he quotes), than well founded traditional identifications.

The connexion between the recently acquired drawing and Carpaccio which is raised by their juxtaposition in Padre Resta's collection is a question which is not so easily resolved. Though the relation of the drawing to the picture by Gentile is unequivocal and seems to confirm Hadeln's previous attribution of the companion Chatsworth drawing to Gentile, the difference in style which separates these two drawings on the one hand from drawings by Carpaccio on the other is imperceptible. Place the former beside such a drawing as the landscape in the British Museum referred to above: the style, the ink, the red chalk, the colour, and the look of the paper, all are the same. Hadeln finds in the Chatsworth drawing the expression of a temperament different to Carpaccio's; the technique and the shorthand for expressing the figures might, he says, be employed by any one. But they *are* employed by Carpaccio and not, as far as is known, by another artist in quite the same way. If the procession sketches are indeed by Gentile there seems no reason why other 'Carpaccio' drawings should not be his. A criterion by which the works of the two can be separated will have to be found.

It should be added that the editors of the *Catalogue of Italian*

Drawings exhibited at Burlington House came to the conclusion that the Chatsworth Drawing (No. 169) was in fact by Carpaccio.

A. E. P.

[A note by Tancred Borenius on the drawing appeared in *Pantheon* for September 1933, p. 296.]

56. A SHEET OF STUDIES BY JACOPO PONTORMO.

THE Department of Prints and Drawings acquired at the same sale in which the Bellini sketch appeared, a fine drawing by Pontormo (Sotheby's, August 2 1933, lot 59). It is a study in red chalk on white paper of a seated female figure, measures $11\frac{3}{8} \times 8$ inches (28.9×20.3 cm.), and has on it the collector's marks of Sir Joshua Reynolds and Nathaniel Hone. The figure shows all the strength and most of the characteristic mannerisms which distinguish Pontormo as a draughtsman. It seems to be that of a mourning Virgin at a Crucifixion or an Entombment, but it does not apparently occur in any picture by the artist. The pose of the head and the slightly indicated features are reminiscent of those in the study for a portrait of a young girl in the Uffizi (No. 449).

The date of the present sheet is fixed by the drawings on the *verso* (which were covered at the time of its acquisition). These disjointed but individually powerful studies are for *The Deposition* in the Capponi Chapel in Santa Felicita, Florence. They are for the torso (two studies across the sheet) and for the head and shoulders (one study at right angles to the others) of Christ in this picture. Another very slight outline sketch made in the same direction as, and subsequent to, the torso studies is for the hips and thighs of the same figure.

The number of studies for the Capponi *Deposition* which are known is considerable. F. M. Clapp (*Les Dessins de Pontormo*, Paris, 1914) enumerates ten certainly, and five less definitely, connected with this composition, all except one being in the Uffizi.

Of the six drawings already in the Department attributed to this last of the great Florentine draughtsmen only three can be considered authentic; only two of first class importance. The present sheet is therefore an addition of a value to the Museum beyond its considerable intrinsic merits as a work of art.

A. E. P.

57. DRAWINGS PRESENTED BY MRS. SELWYN IMAGE.

MRS SELWYN IMAGE generously offered the Museum a selection of the Old Master Drawings collected by the late Mr Selwyn Image, sometime Slade Professor of Fine Art in the University of Oxford. The ten drawings accepted are as follows:

1. *Luca Signorelli*. Study of a naked Man seen from the Back. Black chalk. Reproduced by the Vasari Society, 1st Series, vi. p. 8, under the name of Timoteo Viti, and apparently accepted as such by Fischel in his *Zeichnungen der Umbrer*, Berlin 1917, p. 240, No. 195. In a recent article, however, Berenson has shown convincingly that the drawing is connected with Signorelli (*Gazette des Beaux Arts*, vii, p. 186). In the Uffizi is a drawing of the same figure in practically the same position but seen from the front, and in the Louvre two figures, one seated and one kneeling on the ground. Curiously enough, the two Louvre figures and the Uffizi figure are copied in an elaborate allegorical drawing in the Albertina formerly attributed to Francesco Francia, but more probably by Jacopo Ripanda. Other drawings belonging to the same group as the Selwyn Image drawing are in the collection of the late Henry Oppenheimer and in the École des Beaux-Arts, Paris. They are probably all studies for the Orvieto frescoes, though none of them are translated literally into the wall-paintings.
2. *School of Michelangelo*. The Body of Christ, with indication of two other figures. Study for a Descent from the Cross. Black chalk: squared for enlargement. Attributed to Daniele da Volterra, no doubt on the ground that his most famous work was of this subject. The figures bear no particular resemblance to those of the fresco in SS. Trinità de' Monti, but the style of the drawing points to some close follower of Michelangelo.
3. *North Italian: Sixteenth Century*. Adoration of the Magi. Pen and ink. A mannered drawing of secondary importance.
4. *German: Sixteenth Century*. Study of a Woman's Head. Red chalk.
5. *Probably German about 1600 (Adam Elsheimer?)*. Small Study for a Christ on the Cross. Pen and ink.
6. *Rembrandt (or his School)*. The Infant Moses brought by his Mother to Pharaoh's Daughter. Pen and bistre with blue, yellow,

and rose water-colour tints, and touches of red chalk. A very interesting drawing by Rembrandt, or one of his pupils, in the middle period of his life (about 1645-55). Its variety of colour inclines one to think of some painter of the school rather than Rembrandt. But the draughtsmanship is powerful, and very near Rembrandt's style of about 1650, in which he had a close follower in Nicolaas Maes. The subject is a little uncertain, but it might be a pendant to the study of the *Finding of Moses* (W. R. Valentiner, *Rembrandt: Des Meisters Handzeichnungen*, *Klassiker der Kunst*, p. 124, from the Muller Sale, Amsterdam, 22-3 June 1910, No. 302), to which it is clearly related in style. If this interpretation is correct, the episode would be illustrated in the later stage described in Exodus ii. 10.

7. *Anonymous: Seventeenth Century.* A Funeral Procession in the Forum, Rome, with the Basilica of Constantine in the background. Black and red chalk and bistre wash. Probably by some Northern artist in Rome, in a style somewhat akin to Callot.
8. *Attributed to Jean Cousin.* Study of a Saint, holding a cup and standing in flames. Pen and blue wash.
9. *French: Eighteenth Century.* Head of Mercury. Red chalk. Attributed to Boucher, but possibly by Carle Vanloo or some other French artist of the first half of the eighteenth century under Boucher's influence.
10. *Thomas Rowlandson.* Mars and Venus. Pen and ink. Copy of an engraving by Chiari (1635) after Nicolas Poussin described by Andresen, No. 349. A. M. H., A. E. P., K. T. P.

58. A DRAWING BY PHILIPPE MERCIER.

THROUGH the generosity of Mr Philip Hofer, of the New York Public Library, the Department of Prints and Drawings has acquired a charming pencil sketch of a young woman seated which has been most plausibly attributed to Philippe Mercier. It was formerly in the Bellingham Smith Collection, but did not figure in the Amsterdam Sale of 1927, at which the bulk of the drawings brought together by that discriminating collector was dispersed. Mercier, by birth a German, though of purely French extraction,



XXII. DRAWING BY PHILIPPE MERCIER

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THE DINNER.

XXIII. COLOURED ETCHING BY THOMAS ROWLANDSON

was a pupil of Antoine Pesne, but later settled in England as the Court painter of Frederick, Prince of Wales. He seems to have belonged to the circle of Watteau's familiars during the latter's period of residence in London, in 1719/20, and it is entirely under Watteau's influence that Mercier's earlier productions are seen to stand. A drawing in the British Museum, obviously imitating Watteau's manner and formerly classified with the works of Pater, has lately been shown to belong definitely to the earlier phase of Mercier's development. Later, however, his style underwent marked changes and acquired a strongly anglicized appearance. To this phase belong his many figure subjects, reproduced and popularized in the mezzotints of McArdell, Houston, Faber, and others; and also the attractive sketch which is the welcome gift of Mr Hofer. There are many close, indeed unmistakable, analogies between the drawing and such prints as *Domestic Employment*, *The Seamstress*, *Sweet pleasing Sleep*, &c. The Department has nothing of equal charm by the master in pencil technique, indeed it should be mentioned that two of the more important pencil drawings hitherto thought to be Mercier's, have now been shown fairly conclusively to be the work of Peter Angillis.

K. T. P.

59. SPORTING PRINTS AND DRAWINGS.

A LEADER in *The Times* on the 8 February last regretted the poor representation of English Sporting Art in the National Collections. The British Museum must plead guilty, and efforts are being made to add to the collection of prints and drawings in this field. Some fine examples had been presented to the Museum in 1917 by Lady Lucas in memory of her brother, including a perfect copy of Howitt's *British Field Sports*, and there are some good coaching prints in the Crace Collection of London Views, but the number of separate impressions of the best colour-aquatints of the earlier nineteenth century, after such painters and draughtsmen as Henry Alken, James Pollard, and Dean Wolstenholme, is still extremely limited. Even if their artistic value is not of the highest, there is social and historical interest in these prints which demands their place in the National Collections.

Recent donations include:

The Vale of Aylesbury Steeplechase, from colour-aquatints by C. and G. Hunt after F. C. Turner, 1836, from the National Art-Collections Fund;

Fox-hunting, four colour-aquatints by Clerk and Dubourg after Henry Alken, 1813, from Mr Herbert W. Hollebone (through the N.A.-C.F.);

Samuel Howitt's *Oriental Field Sports*, 1807, from Arthur Ackermann & Son, Ltd. (through the N.A.-C.F.);

The Death of Tom Moody, colour-aquatint by Dean Wolstenholme, 1829, from Sir Robert Mond, F.R.S. (through the N.A.-C.F.);

Fox-hunting, a set of six coloured etchings by Thomas Rowlandson, 1787-8 (in which appears George IV as Prince of Wales), from the National Art-Collections Fund (see Plate XXIII).

Parts I and III of *The Hunter's Annual*, 1836 and 1839, by R. B. Davis (of which the Museum already possessed Part II), a rare series of coloured lithographs, purchased out of the Florence Fund with the aid of a donation from Lord Wakefield;

A remarkable series of 190 sketches by James and Robert Pollard of sporting and kindred subjects, many of them the studies for their prints, from Mr Arthur Du Cane (through the N.A.-C.F.);

And a fine set of six colour-aquatints of *Epsom Races*, by C. Hunt after James Pollard (for which the original studies are in Mr Du Cane's gift), from Mr C. F. G. R. Schwerdt.

A selection of these and other sporting subjects is now displayed in a revolving stand in the Prints and Drawings Gallery, and other examples may be seen on application in the Print Room. It is hoped that the collection will gradually become more representative if the interest indicated in the gifts already received is continued.

A. M. H.

60. CERAMIC DOCUMENTS FROM HONAN.

AN interesting series of moulds, stamps, trial pieces, and specimens of various kinds of porcelain and stoneware found in a valley called Tang Yang Yu near the Peking Syndicate's Mines at Chiaotso, Honan, was given to the Museum in July. The purchase

price was generously subscribed by Mr and Mrs Walter Sedgwick, and Messrs G. Eumorfopoulos, O. C. Raphael, H. J. Oppenheim, and Eustace Hoare.

The series included: (1) moulds for making small figures and ornaments and toy vessels together with actual specimens of similarly moulded objects in a white porcellanous ware; (2) A number of coarse dishes and bowls with reddish body dressed with white slip and partially covered with creamy white glaze: one dish is clearly a spoilt piece, or waster, rejected from the kiln; (3) A mould for an elegant bowl with fluted sides and relief ornament on the bottom; (4) Eleven trial pieces, for testing glazes in the kiln, made of greyish buff stoneware with opalescent glazes of Chün type. With these last were several fragments and a complete bowl of similar ware.

The importance of the gift lies in the kiln-site evidence which it supplies, the moulds, waster, and trial pieces all pointing to a local industry of considerable extent and variety. Hitherto nothing has been recorded about pottery in this part of Honan which lies north of the Yellow River. It is, however, only about 80 or 100 miles north of the famous ceramic centres of Ju Chou and Yü Chou, the latter of which was the original home of the Sung Chün wares. R. L. H.

61. A NEPALESE PAINTING OF THE EARLY SIXTEENTH CENTURY.

SIR HERBERT THOMPSON, Bart., and Mr Louis Clarke have presented to the Sub-Department of Oriental Prints and Drawings (since incorporated in the Department of Oriental Antiquities) a Nepalese painting which is of particular interest and importance because it bears a date corresponding to the year 1504 A.D. The picture is designed in a formal scheme; the centre is occupied by a figure which is probably Amogha-pāśa, a form of the great Bodhisattva Avalokitēśvara, having the attributes of the noose (pāśa), the book, and the lotus. Eight smaller figures surround him. This forms the centre of a square, which is set within a richly ornamented circle. The top and bottom of the picture, and the angles at the four corners outside the circle, are occupied with horizontal panels filled with votaries, scenes from legend, &c., and with

small square or circular spaces containing beatified beings. The colour-scheme is composed of deep red, dark green, and yellow, and the general effect is that of a carpet-pattern: but at a closer view the drawing of the small scenes is seen to be full of life and not merely the repetition of a formula. Details of two of these scenes are shown in Plate XXIV. No painting of this type has hitherto been acquired for the Museum, and its comparatively early date adds greatly to its value for purposes of study. L. B.

62. A WOODCUT BY OKUMURA MASANOBU.

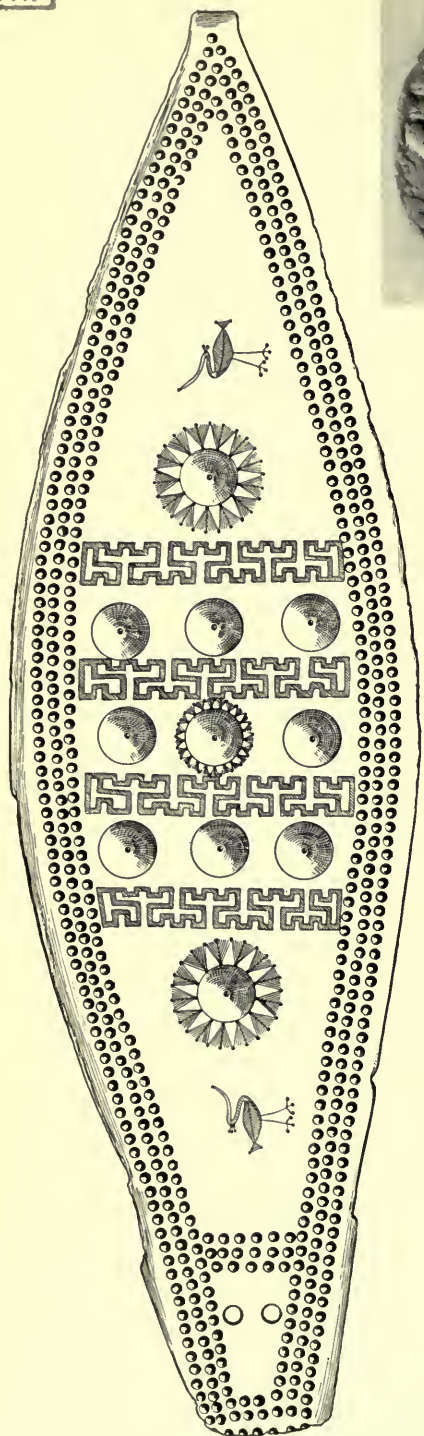
THE Oriental section of the Department of Prints and Drawings (since incorporated in the Department of Oriental Antiquities) has acquired a hand-coloured Japanese woodcut, formerly in a German collection, which is an important addition to the Museum series. The least adequate part of the collection is the representation of the 'Primitives'; that is, the artists who worked before the complete colour-print was invented: 'Primitive' is a relative term, and in this case connotes no insufficiency of technical mastery. Of these earlier designers, Okumura Masanobu is the most genial and varied. The new acquisition is one of his tall upright prints called *Kakemono-yé*, measuring $24\frac{1}{8} \times 9$ inches. The subject is a woman sitting on a veranda and confiding a love-letter to her little maid, as she lays one arm about her shoulder. The motive, which makes a charming group, was repeated later by Harunobu. The woodcut, which is hand-coloured, mainly in yellow ochre and light red, is an excellent example of Masanobu's art at its ripest, when with all his grace a certain grandeur of style is retained. It dates from about 1740, the artist having adopted the title *Hōgetsudō* in his signature, as here, in 1739. L. B.

63. TWO ITALIC GIRDLES.

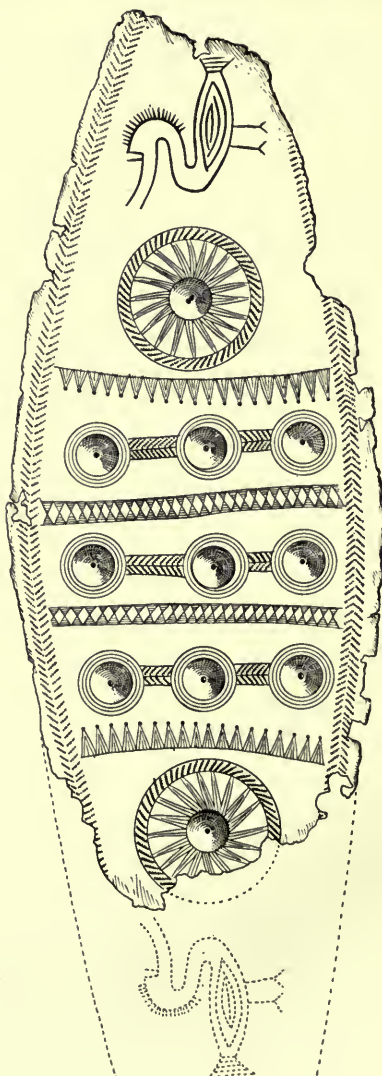
THE two bronze 'girdles' illustrated on Plate XXV *a, b* are not new acquisitions, but their present appearance will be unfamiliar. The longer of the two is No. 2855 of the *Catalogue of Bronzes*, where it is described as decorated with studs and bosses; recently the surface incrustation has been removed, when further ornament, in faint incision, came to light; bands of key-pattern, rays, and birds. This decoration in itself calls for no comment, but the execution is



XXIV. DETAILS FROM NEPALESE PAINTING



a



b



c

XXV. a, b, ITALIC GIRDLES. c, GOLD COIN OF WIMA KADPHISES (2:1)

of unusual quality. The girdle is complete and illustrates the method of attachment to the waist-belt below it; one end is grooved to slide along the belt, the other has a hook which engaged in the clasp.

Similar 'girdles' are familiar objects in Italian graves of the early Iron Age. Those decorated only with embossed ornament are rare and early; the Museum possesses an example from the Towneley Collection. More often incised patterns are added, either spirals or vertical bands as on the present example, which is one of the best extant. Its date is the late Geometric period, in the second half of the eighth century B.C.; when acquired in 1857 it was described as Etruscan, from which it is reasonable to suppose that it was found in Etruria, where girdles have been repeatedly found in Villanovan cemeteries. The second girdle has been recently reconstructed from fragments stored amongst the 'old collections'; there is no clue to its finding-place, but it is later in date than the first; the vertical lozenge chains are subsequent to the vogue of the key-pattern, and the relief-work is less prominent—the bosses are flatter and the studded border has gone, to be replaced by incised herring-bone. The one remaining bird is executed in the crude style typical of the majority of girdles, and demonstrates the exceptional excellence of the first girdle.

F. N. P.

64. A NEW KUSHAN COIN.

THE Museum has acquired an Indian coin of considerable historical interest (Pl. XXV *c*). It is a gold stater of the great Kushan conqueror Wima Kadphises, who was the first of his line to cross the Hindu Kush and establish an empire in north-west India in the middle of the first century A.D. The coin differs from his usual type which has a bust on the obverse in that Kadphises is represented riding on an elephant. This type, which was hitherto unknown, commemorates the conquest of India, and represents the Central Asian monarch as an Indian ruler.

J. A.

65. A HIERATIC PAPYRUS.

THE Museum has recently received, as a gift from Dr Alan Gardiner, a hieratic papyrus older than any hitherto existing in our collection. It was one of three stated to come from Saqqârah,

of which the second largest has been presented to the Oriental Institute, while the destination of the smallest is not yet decided. The texts are to be published by Dr de Buck in the edition of the Coffin Texts which he is preparing. The papyrus which has thus come into the Museum's possession dates from the period intermediate between the Sixth and the Eleventh Dynasties, the writing recalling that of the earlier of these two limits. It was originally of great length, no less than 10 metres, by a height of 21 cm. Unfortunately the outer folds have suffered badly from the white ant, and it is only the second half that is relatively complete; there are, however, a number of perfectly preserved pages fully inscribed on both sides, with many rubrics and mainly in vertical columns. The texture of the papyrus is finer than became usual at a later date, and a unique trait is the great size of the individual sheets of which it is composed. In no less than five cases these sheets show a length of 140 cm. or over. The maker has evidently tried to use as much of his individual papyrus-stems as possible, and in several instances he has not possessed enough stems of sufficient length to carry the same join vertically through the entire height of the papyrus. Consequently we find the strange phenomenon of a join extending for only two-thirds of the height, while the join of the remaining third occurs a few centimetres further back.

The texts belong to the three early collections known respectively as the Pyramid Texts, the Coffin Texts, and the Book of the Dead, and contain many interesting variations, or earliest versions of, religious spells of the familiar kind. There is a particularly valuable copy of the rare spell, Book of the Dead, ch. 69, first part, and a unique early example of ch. 76, second part. Among the texts of the *verso* is a very long spell comparable to ch. 153, that in which parts of the net are identified with different gods; here many mythological allusions occur. There is also a spell resembling, but not identical with, the well-known 'cannibalistic' spell of the Pyramid Texts. A. H. G.

66. AN EARLY BRITISH SPOON.

A RECENT discovery at Andover, Hants, has added another to the long list of spoon-shaped bronzes from the British Isles,



XXVI. EARLY BRITISH BRONZE SPOON



XXVII. PERUVIAN GOLD BEAKER

and the specimen on Pl. XXVI has been presented by the Christy Trustees. It is complete and in good order, though of thin metal and somewhat worn on the handle. Casting was the method adopted, and the bowl is thinner towards the edge, with crossed lines extending the whole length. This cruciform pattern is normally found on one of a pair, the other having a small round hole near one of the side edges but otherwise plain. The present example was ploughed up, and there is no chance of investigating the spot in order to decide if it accompanied another in a burial, as was the case at Upper Walmer, Kent (*Archaeologia Cantiana*, xxvi, 9, Pl. IV). It is of average length, 4.6 inches with a maximum breadth of 2.8 inches, and the weight is just over 1¼ oz. avdp. When found it had a fine green patina, but this has unfortunately been removed, and cleaning has further obscured the ornamentation of the openwork handle; but at least the two innermost triangular spaces had a kind of basket-pattern, like that on several of the contemporary bronze mirrors. As may be seen in the sketches accompanying Mr J. H. Craw's article on the type in *Proc. Soc. Antiq. Scot.*, lviii (1923-4), p. 147, the rosette handle is not uncommon, but more characteristic is the eccentric scroll pattern for which the ancient Britons are famous. This seems to be the ninth specimen found in England, against four from Wales, two from Scotland, five from Ireland, and two from France. A pre-Roman date is indicated, and the decoration is mostly La Tène III, but the skeleton with the Upper Walmer pair does not agree with the Belgic and early-Roman practice of cremation. The use of these 'spoons' is still conjectural, but they were clearly meant for something better than table use, and their burial on three occasions with the dead points to some religious or ceremonial meaning that may some day be revealed. The jewelled spoons with perforated bowls found in several Jutish graves in Kent are about six centuries later, but may belong to the same order of ideas. R. A. S.

67. BEQUEST OF THE LATE DAME CLARISSA REID,
D.B.E.

BY the wishes of the late Dame Clarissa Reid, an important series of Peruvian antiquities has come to the British Museum. These

were originally collected by the late James Guthrie Reid (Manager of Messrs Duncan Fox in Peru), whose personal estates covered part of the important prehistoric cemetery of Nasca (in the south of the Republic), which was discovered shortly before the War. The collection embraces some very fine examples of the polychrome pottery of the Nasca and Yca valleys, as well as gold and silver objects from coastal sites farther north. Among the more remarkable is the gold beaker of the Chimu Period, from the Truxillo Region, illustrated in Pl. XXVII. Textiles, in admirable preservation, are also represented, as well as certain types of wood-carving which are very poorly represented in the British Museum. There are also a few specimens of stone- and copper-work.

The collection is not only a valuable supplement to the series in the British Museum, but will fill many gaps in the National Collection.

T. A. J.

68. TOWNSHEND PAPERS.

THE complicated nature of English politics during the opening years of the reign of George I is well exemplified by the series of State Papers belonging to the Department of Manuscripts. There are, however, gaps in the Museum collections, and it is therefore gratifying to record the partial filling of one of these by the recent acquisition of a number of original documents selected from the papers of Charles, 2nd Viscount Townshend, as one of the two Secretaries of State. These papers (Eg. MS. 3124) relate almost entirely to the diplomatic transactions of the year 1716 (a period hitherto unrepresented in the Museum Townshend collections), and illustrate the efforts made by the British Government to isolate the Pretender. The most important section consists of Townshend's private and confidential correspondence with his colleague James (afterwards 1st Earl) Stanhope, who accompanied George I to Hanover during a most critical period in the negotiations for the Triple Alliance, whilst Townshend remained in England with the Prince of Wales, who was acting as Regent. The Museum already possesses Stanhope's letter-book (Add. MS. 22510) containing copies of the official despatches which passed between the two Secretaries on this occasion, but this cannot compare in interest and

value with the holograph private letters from Stanhope which form such a welcome feature of the new acquisition. H. R. A.

69. A 'PRIVATE VIEW' OF THE MUSEUM IN 1756.

THE British Museum was not opened to the public till 15 January 1759, so that, if its foundation be dated from the purchase of the Sloane Collection in April 1753, nearly six years were spent in the preliminary arrangement of the books, manuscripts, &c., in their new home at Montague House.

A glimpse of the Museum at this period of its infancy is afforded us by Miss Catherine Talbot (1721-70) in a letter to Mrs Anne Berkeley (the widow of Bishop Berkeley, the philosopher, who had died in 1753), dated from St. Paul's Deanery, 9 August (*continued* 12, 15, 17), 1756 (the portion printed here was written on 15 August). Miss Talbot (for an account of whom see the *D.N.B.*) and her mother were for over forty years members of the household and family of Archbishop Secker, consequently attending him in all the changes of residence due to his successive preferments. At the time of this letter Secker held simultaneously the bishopric of Oxford and the deanery of St. Paul's, and his family had but just quitted Cuddesdon with its 'roses and honeysuckles' for London in August, which however Miss Talbot finds 'not only more tolerable than we expected, but really not unpleasant, & S^t Pauls at this Season quite delightful'. (For a letter written by Miss Talbot three days earlier (12 August) to Miss Elizabeth Carter (d. 1806) see Miss Carter's *Letters*, 1809, ii, pp. 236-8.)

In the earlier part of her letter Miss Talbot describes visits paid at Fulham and at Lambeth, and her visit to Montague House was probably made with Dr Secker himself, possibly at the invitation of Lord Royston (2nd Earl of Hardwicke, 1764), who was an 'Original Trustee', and whom she mentions elsewhere in this letter. (Further on she describes a visit to Samuel Richardson at Parson's Green.)

The letter itself (Add. MS. 39311, f. 82) was acquired by the Museum, as part of the 'Berkeley Papers', in 1916. The portion of the letter relating to the visit to Montague House is as follows:—

'One Evening we spent at Montague House, henceforth to be

known by the name of the British Musæum. I was delighted to see Science in this Town so Magnificently & Elegantly lodged; perhaps You have seen that fine House & Pleasant Garden: I never did before, but thought I liked it much better now, inhabited by Valuable M^{rs}, Silent Pictures, & Ancient Mummies, than I should have done when it was filled with Miserable Fine People, a Seat of Gayety on the inside, & a place of Duels without. Indeed in another Reverie I looked upon the Books in a different View, & consider'd them (some persons in whose hands I saw them suggested the thought) as a Storehouse of Arms open to every Rebel Hand, a Shelf of Sweetmeats mixed with Poison, set in the reach of tall overgrown Children. Nothing is yet ranged but two or three rooms of M^{rs}. Three & Thirty Rooms in all are to be filled with Curiosities of every kind. A Number of Learned & Deserving Persons are made happy by the places bestowed on them to preserve & show this fine Collection: These have Comfortable Apartments in the Wings, & a Philosophic Grove & Physick Garden open to the view of a delightful Country, where at leisure hours they may improve their health & their Studies together.'

G. T. H.

70. NELSON'S LOG-BOOK.

THE munificence of Lord Wakefield has recently enriched the already extensive collection of Nelson material in the Department of Manuscripts with a new relic of great importance, the autograph log-book of Nelson himself on his last voyage. This is a modest exercise-book of twenty-four paper leaves with a back of stiff marbled paper. The watermark is for the year 1801. At the top of the first page a clerk's hand has written 'State of the Weather by the Barometer 1805', and has then ruled the page into columns, with the proper headings, for the date, time of observation, 'Rise and fall' [of the barometer], and state of the weather and wind. These rulings and headings are continued by the same hand on each page to f. 13 (= p. 25), but Nelson's entries end on f. 10 with Sunday, 20 October, the day before the Battle of Trafalgar (see

Week day	No. day	Time taken Rise & fall					State of the weather
		A.M.	P.M.	Degrees	Lines	Tenths	
Monday	14	7 am	30	1	4		Light Breez: W. W.
		8 pm	30	1	2		D: D: D:
Tuesday	15	7 am	30	0	9		Light Breez: SW
		8 pm	30	0	6		mod. Breez: WNW
Wednesday	16	7 am	30	0	5		fresh Breez: WNW
		2 pm	30	0	4		D: D: D:
		8 pm	30	0	2		fresh S. S. Wind
Thursday	17	7 am	29	0	9		fresh Breez: WNW
		8 pm	30	0	4		mod. D: NW
Friday	18	7 am	30	1	0		Light Breez: East
		8 pm	30	1	1		D: D: South?
Saturday	19	7 am	30	1	0		Light Breez: East
		8 pm	30	0	8		Light air West?
Sunday	20	7 am	30	0	4		fresh Breez: SSW
		8 pm	30	0	6		mod. Breez: WNW

BRITISH
MUSEUM
12 DEC 33
NATURAL
HISTORY.

Plate XXVIII). On ff. 13 *b*–14 has been added later an account relating to 'The residuary Estate of Lord Viscount Nelson with Mrs. Matcham'. The first entry in the log, which is in Nelson's own hand throughout, is for Tuesday, 14 May 1805, though, by a curious slip of the pen, Nelson has written 1785 instead of the proper date. The entries are very brief and indicate merely the date, time, readings of the barometer (normally three times a day, at 7 a.m., 3 p.m., and 8 p.m. respectively, though the times and numbers of entries vary), and the direction and strength of the wind, with occasional notes of rain. The log of Thomas Atkinson, the sailing-master of the 'Victory' (Add. MS. 39862), which was presented to the Department in 1919 by Lord Woolavington, is, as is natural, a good deal fuller, recording not only such details but also the principal events of the official routine. The chief value of the new acquisition lies, in fact, in its 'association interest' rather than in the addition of new historical evidence for the campaign of Trafalgar; but even from the former point of view alone it is an exceptionally important gift, and Lord Wakefield's public-spirited action in acquiring it for the nation and in enabling it to be placed along with Atkinson's log, where the two can be compared, calls for the fullest recognition and warmest thanks. Grateful acknowledgement must also be made to Mr J. L. Douthwaite, the Librarian of the Guildhall, who played no small part in arranging for the acquisition. The new manuscript has been numbered Add. MS. 43504.

H. I. B.

71. THE GEORGE SMITH MEMORIAL BEQUEST.

THE Department of Manuscripts, despite some regrettable lacunae, is notably rich in autograph manuscripts of works of English literature, and it owes many of its treasures to the generosity of private benefactors. At the present day indeed, when important manuscripts of this class are apt to fetch very high prices in the sale-room, the Museum can hardly hope to acquire works of outstanding interest by its unaided resources. Few, if any, of its acquisitions of literary material can vie with one made recently. The late Mrs Elizabeth Smith, the widow of the well-known publisher, Mr George Smith, by her will left certain autographs of literary works published

by the firm to her Trustees upon trust for her five children during their lives and on the death of the last survivor to the Trustees of the British Museum as a memorial of her husband. In the early summer of 1933 the three surviving children, in the exercise of a right given them by the will, very self-sacrificingly decided forthwith to present these manuscripts to the Museum; and the collection was accordingly received and at once placed on exhibition. The manuscripts are at present shown temporarily in one of the cases reserved for recent acquisitions, but they will eventually be transferred to a special case which is being made for them, and will become, as the exceptional importance of the gift demands, a permanent part of the exhibition.

The manuscripts in question are: Charlotte Brontë's three great novels, *Jane Eyre*, *Shirley*, and *Villette*, each in three volumes; a volume of Emily Brontë's poems; Mrs Browning's *Sonnets from the Portuguese*, including the additional sonnet appended to the series later, and with a letter and presentation inscription from R. Barrett Browning; Robert Browning's *The Ring and the Book*, in two volumes, together with four holograph letters; and Thackeray's *The Wolves and the Lamb*, a particularly valuable autograph, since it contains specimens of both the styles of hand which Thackeray employed and will therefore be extremely useful in identifying manuscripts attributed to him.

H. I. B.

72. A TRACT BY ST AUGUSTINE.

THE Department of Printed Books has received from the Bodleian Library, through the Friends of the National Libraries, the gift of an excellent copy of Augustinus, *Sermo de verbis evangelicis: Non potest filius a se facere quidquam*, &c. [John v. 19]. This book, a small quarto of eight leaves, belongs to the class of anonymous early quartos, reputed of Cologne origin, which has long had a special interest for bibliographers but the true provenance of which is not yet satisfactorily settled. It was included by Proctor among the output of the 'Printer of Dictys', a craftsman who neither signed nor dated any of his tracts but who is proved by a rubricator's date to have been at work not later than 1471. The location of his press at Cologne depends on the close resemblance of his fount of

heavy gothic to that undoubtedly used in that city by Arnold ther Hoernen, but it also resembles just as closely the type of another anonymous group of quartos, that of the 'Printer of Dares', which has latterly fallen under the strong suspicion of having been printed at Basel, not Cologne. Any addition to the body of evidence on these matters available at the Museum is therefore specially welcome.

The present tract forms a companion volume to that containing two other sermons of St Augustine (those on the resurrection of the dead) produced by the same 'Printer of Dictys', which is already in the Library (IA. 3315). Both tracts have the same measurements and typographical characteristics, and both, incidentally, constitute the first editions of their respective texts. The press-mark of the new-comer is IA. 3320, and the bibliographical references to it are: Proctor †981, Hain 1993 a, Gesamtkatalog 2918. V. S.

73. A SPANISH WRITING-BOOK.

THE Department has acquired by purchase a copy of a very rare edition of Juan de Yciar's *Libro subtilissimo por el cual se enseña a escreuir perfetamēte*, printed at Seville in 1596. Yciar is the most famous of all Spanish writing-masters, and his book the most famous of all Spanish writing-books. The Museum possesses a fine copy of the first edition of 1548. This was printed in Saragossa, where Yciar worked, as were all the later editions except the present, which is the last known. The original blocks for the different alphabets were taken from Saragossa to Seville for printing the 1596 edition, which shows that the influence of Yciar's book spread beyond the district and period hitherto generally assigned to it. The Seville edition was recorded in a note by Gagangos, but no copy is known to Escudero y Perosso's *Tipografía Hispalense*, or to Cotarelo y Mori's *Diccionario de Calígrafos Españoles*, unless an imperfect copy described in the latter agrees with the newly acquired copy. H. T.

74. THREE 16TH-CENTURY ENGLISH PAMPHLETS.

THE Department has also received as a gift, from Dr A. S. W. Rosenbach of New York, three sixteenth-century English pamphlets which are apparently unrecorded in the Bibliographical

Society's *Short-title Catalogue of English Books printed before 1641*. One, printed in London by John Wolfe in 1591, is entitled *Newes sent out of Britayn, and other places on the third of June 1591. to a Gentleman of account*. Another, 'imprinted at London for Iohn Kid', but with part of the imprint cropped, is entitled *Newes out of France for the Gentleman of England*. Both these are patriotic pamphlets relating to the exploits of the English forces sent to Brittany in 1591 to help Henry IV of France against the League, the English being under the command of Sir John Norris, who had distinguished himself as a military leader in Ireland and the Netherlands, and had conducted, along with Sir Francis Drake, the great expedition dispatched against Spain and Portugal the year after the Armada. The third pamphlet lacks the title-page, but the second leaf is headed *A most wonderfull, and true report, the like neuer hearde of before, of diuerse vnknowne Foules: hauing the Fethers about their heads, and neckes, like to the frysled fore-tops, Lockes, and great Ruffes, now in vse among men, and Wemen: latelie taken at Crowley in the Countie of Lyncolne*, 1586. A colophon gives the printer and place of printing as Robert Robinson, London. There is no date, but the printing is contemporary with the event described. The Department possesses two contemporary German versions of the pamphlet. These three pamphlets were formerly in the Library of York Minster.

H. T.

75. SOME HINDUSTANI POEMS.

A MANUSCRIPT recently incorporated in the Department of Oriental Printed Books and MSS. (Or. 11, 368) merits special mention. It contains three poems in Dakhani Hindustani, sc. the *Nūr-nāmah*, a mystical religious poem by 'Ināyat Shāh, the *Yūsuf o Zulaikhā*, a *maṣnawī* poem on the favourite topic of the loves of Yūsuf and his mistress, by Shāh Hāshim, called Hāshimī, of Bījāpūr, and the *Ḳiṣṣah La' l o Gauhar*, another *maṣnawī* poem, by 'Ājiz. All three are in the handwriting of Muḥyi ad-Dīn, Khān of Honawar, who wrote them for Muḥammad Yūsuf Nāik; the second is dated 11 Shawwāl of 1355 A.H. (an error for 1255, corresponding to December 1839).

Hāshimī's *Yūsuf o Zulaikhā* is an exceedingly rare work, though the author was a prominent poet in his time. He flourished under 'Alī 'Adil Shāh II (1070-83 A.H.) and later; and although he was blind from birth, he was celebrated for his acute intellect. He is credited with the invention of the style of poetical composition known as *rekhtī*. He died in 1109 A.H. (A.D. 1697-8), ten years after writing his *Yūsuf o Zulaikhā*, the text of which contains its date of composition, 1099.¹

The *Kiṣṣah La' l o Gauhar* in our manuscript is illustrated by fifty-four drawings in colour. Though these are of no great artistic merit, and are sometimes ludicrously crude, they are interesting because of their marked affinity with the so-called Jain painting of the fifteenth and sixteenth centuries.

J. V. S. W.

76. OTHER GIFTS.

THREE seventeenth-century French tortoise-shell bindings, all stamped with the same pattern, one signed 'Lemol, Dieppe'.
Presented by Her Majesty the Queen.

M. A. Pardee: *Autour des masques de Napoléon*. Privately printed, 1933. *Presented by Mr and Mrs Alfred Day Pardee.*

Two Madrid periodicals: *Crisol*, Nos. 1-202, and its continuation, *Luz*, Nos. 1-309, 4 April 1931-31 December 1932. *Presented by Mr A. Carreras.*

Montaigne, 1533-1933. Album tiré à l'occasion du IV^e centenaire de la naissance de Montaigne. Bordeaux, 1933. *Presented by Monsieur Adrien Marquet, Deputy, and Mayor of Bordeaux.*

The Parochial Churches of Sir Christopher Wren. (The tenth volume of the Wren Society, Part II.) Oxford, 1933. *Presented by the Wren Society.*

Bibliothèque de Madame G. Whitney Hoff. Catalogue des manuscrits, incunables, éditions rares, reliures anciennes et modernes. 2 vols. Paris, 1933. *Presented by Madame Whitney Hoff.*

¹ See the notice of him in 'Abd al-Jabbār Khān's *Maḥbūb al-zamān tazkirah i shucarā i Dakan* (Hyderabad, 1329 A.H.), p. 1202 (where, however, the date of his death is given wrongly as 1190 A.H.), also Naṣir ad-Dīn Hāshimī's *Dakan-men Urdū* (Hyderabad, 1926), p. 44, and Rām Bābū Saksena's *History of Urdu Literature*, pp. 15, 40, 94.

Cuadro de la Corte de España en 1722, por el Duque de Saint-Simon. Madrid, 1933.

Manuel Serrano Sanz: Expedición de Hernando de Soto a la Florida. Madrid, 1933. *Presented by the Duke of Berwick and Alba.*

Charlotte Brontë (Currer Bell): Jane Eyre. With lithographs by Ethel Gabain. Paris, 1933. *Presented by Monsieur Edmond Paix.*

François Rabelais: Le tiers livre des faits et dicts de Pantagruel. Illustrations de J. Stall. Société des Amis des Livres, Paris, 1933. *Presented by the Société des Amis des Livres.*

History of the Dorsetshire Regiment, 1914-19. Published by Henry Ling Ltd., Dorchester [1933]. *Presented by the Officers of the Dorsetshire Regiment and the Publishers.*

Papyri from Tebtunis. Part I. By Arthur E. R. Boak. University of Michigan Press, Ann Arbor, 1933. *Presented by the University of Michigan.*

An Elegy written in a Country Churchyard. By Thomas Gray. The three manuscripts. Printed by Edward Walters and Geoffrey Miller at Primrose Hill, 1933. *Presented by Mr Edward Walters.*

The Torch. Number one. A journal produced by students of the City of Birmingham School of Printing. General Editor, Leonard Jay. 1933. *Presented by the Birmingham Central School of Arts and Crafts.*

Facsimile edition of the works of Bishop Mikael Agricola. 3 vols. Helsinki, 1931. *Presented by the Committee for Publishing the Works of Mikael Agricola.*

Catalogue of the Pictures, Miniatures, and Art Books, collected by Henry George Bohn. Privately printed, London, 1884. *Presented by the Corporation Art Gallery and Museum, Cartwright Memorial Hall, Bradford.*

Sir Charles Tennant, his forbears and descendants. By H. J. T. Privately printed, 1932. *Presented by the Rt. Hon. H. J. Tennant.*

The Prophetic Times. By Philip Henry Gosse. Printed for private circulation, 1871.

Notes by Mr Edmund Gosse on the Pictures and Drawings of Mr Alfred W. Hunt, 1884. Together with four other works by

or with prefaces by Sir Edmund Gosse. *Presented by Mr Philip Gosse through the Friends of the National Libraries.*

(1) A proclamation in Marathi issued by Mountstuart Elphinstone on 11 February 1818 and signed by him, reciting the misdeeds of the Peshwā Bājī Rāo and the measures taken by the East India Company to remove him and reduce the Maratha country to order; in manuscript, on a paper strip 14 feet 19 inches long and 6 inches wide.

(2) A proclamation in Persian, Marathi, and Telugu containing Regulations by Major Pitman for the settlement of territory ceded by Bājī Rāo, dated 21 December 1818; in manuscript, on paper 3 feet 1½ inches long and 8¼ inches wide. (3) A Telugu *kaifiyat* or local history of Kondavidu from ancient times to modern; in manuscript, on paper, copied about 1800 A.D. *Presented by Mr G. H. Bedford.*

T'ui pei t'u, an illustrated work on prophecy ascribed to Yüan T'ien-kang of the T'ang Dynasty: a manuscript copy. *Presented by Mr Paul King.*

A commentary by Tsai Chên on Tzŭ Yüan and a chronological biography of Shao Êrh-yün by Huang Yün-mei. *Presented by the Director of the Institute of Chinese Cultural Studies, Nanking University.*

'Kentiana': compiled by Percy Ramsey-Kent. 4 vols. (Add. MSS. 43492-5). *Bequeathed by the Compiler.*

Six royal documents, James III of Scotland—James II of England. (Add. MS. 43496). *Bequeathed by Mr Richard Henry Bath.*

Copies (autograph) of correspondence of Charles Godfrey Woide concerning the reading $\theta\epsilon$ in 1 Timothy iii. 16 in the Codex Alexandrinus. (Add. MS. 43497.) *Presented by Mr A. M. Goodhart.*

Papers relating to mines in Jamaica, 1720, and the South Sea Bubble. 2 vols. (Add. MSS. 43498, 43499.) *Presented by Major H. R. M. Howard.*

Gerald Brockhurst: Casper; etching. *Presented by Messrs P. and D. Colnaghi & Co.*

Dresses of the York Hussars: eight coloured drawings. *Presented by Major H. R. M. Howard.*

Rockwell Kent: one wood-engraving and one lithograph. *Presented anonymously.*

Cicely Hay (Mrs R. R. Tatlock): Portrait of D. S. MacColl. *Presented by Mr. R. R. Tatlock.*

Jules de Bruycker: three etchings. *Presented by the Artist.*

John Vanderbank: two studies for portrait groups. Pencil. *Presented by Mr E. Francklin.*

G. R. Schjelderup: Portrait of Sir George Hill, K.C.B. Etching. *Presented by Sir George Hill.*

Edmond X. Kapp: Portrait of H.R.H. the Prince of Wales. Lithograph. *Presented by the Artist.*

Edmond X. Kapp: Portrait of Delius (drawing), and eight lithograph portraits. *Presented anonymously.*

Philippe Mercier: Study of a Young Woman Seated. Drawing. *Presented by Mr Philip Hofer.*

Ludwig Michalek: sixteen etchings. *Presented by the Artist.*

J. Walter West, R.W.S.: Energy; lithograph. *Presented by Miss Cicely West.*

Nine miscellaneous prints. *Presented by Mr H. Simmonds.*

The Hon. Booth Grey: five etchings; G. B. Piranesi, Book-plate of the Earl of Aylesford. *Presented by the Countess of Aylesford.*

Edith Grace Wheatley (Mrs John Wheatley): three drawings of animals. *Presented by the Artist.*

Jacques Bellange, Une Jardinière; etching. *Presented by Mr A. E. Popham.*

Portrait of Fernando Autori, operatic singer: drawing, by himself. *Presented by the Artist.*

Isabel Codrington: four etchings. *Presented anonymously.*

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RECENT PUBLICATIONS

THE sixth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in October of this year. This instalment carries the letter A from the heading ARISTIDE, *pseud.* to that of ASMONDO (BARTOLOMEO D') in 1,004 columns, a section spanned in the previous edition within the space of 606 columns.

The outstanding headings in this volume are those of ARISTOPHANES and ARISTOTLE. Of these it is proposed to print a limited number of off-prints, which will be put on sale separately; and it is the intention of the Trustees to issue separately, as the new edition of the *General Catalogue* progresses, excerpts of headings of similar importance and extent.

THE *Guide to Processes and Schools of Engraving* has been issued in a third edition; price 6d.

The following reproductions have been issued:

Saxton's Atlas of England and Wales, 1579: Dorsetshire and Lancashire. 5s. each.

Frontispiece Portrait of Queen Elizabeth as Patron of Geography and Astronomy. 7s. 6d.

Coloured reproductions of illuminated manuscripts., each 1s.:

Beatus Page from the Psalter of the St Omer Family: East Anglian, early fourteenth century.

The Virgin and Child from the Psalter of Robert de Lisle: East Anglian, early fourteenth century.

The States of Good Souls (Penitence, Devotion, Contemplation). From the Sainte Abbaye. French, about A.D. 1300.

Christ in Majesty. English (School of Peterborough). Thirteenth century.

Coloured postcard sets of 6 cards, 1s. per set; by post, 1s. 2d.:

B 66. Miniatures of the Life of Christ. Twelfth century. (Cotton MS. Caligula A VII).

B 67. Miniatures of the Life of Christ. Thirteenth century. (Additional MS. 17868).

B. 68. Society Pastimes. Fifteenth century. (Harley MS. 4431).
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APPOINTMENTS

THE Principal Trustees, on 6 September 1933, appointed as Assistant Keepers of the Second Class:

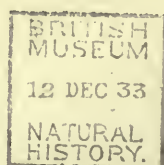
Mr Edward Frederick Croft-Murray, formerly of Magdalen College, Oxford (to the Department of Prints and Drawings).

Mr Cyril Ernest Wright, formerly of Edinburgh and Cambridge Universities (to the Department of Manuscripts).

ERRATUM

VOL. VIII, No. 1, p. 56, l. 5.

For Thomas Castle *read* Thomas Astle



RECENT PUBLICATIONS

CATALOGUE OF THE KING'S MUSIC LIBRARY By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

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A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: text, pp. xvii+371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1+301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

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QUARTERLY VOL. VIII. NO. 3



LONDON
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77. THE CODEX SINAITICUS.

NEVER before in the course of its long history can the British Museum have witnessed an apparently unending stream of visitors waiting patiently to file past a manuscript the austere and unadorned pages of which make no clamorous appeal to the eye, a volume, moreover, which can be read by very few of those who come to do homage. What then is this venerable book which, it is to be hoped, will soon find a permanent resting-place beside the Codex Alexandrinus, that fifth-century manuscript which has been hitherto the oldest copy of the Bible, as a whole, in the possession of the British people? In its original state the Codex Sinaiticus comprised the entire text of the Bible in Greek, but owing, in part at any rate, to adventures which will be recounted later, it has reached the Museum in a sadly mutilated condition. As received, the volume consists of 347 leaves, embracing: (1) fragments of Genesis, Numbers, 1 Chronicles, Tobit and Jeremiah, and the complete books of Judith, 1 Maccabees, 4 Maccabees, Isaiah, Joel, Obadiah, Jonah, Nahum to Malachi, Psalms, Proverbs, Ecclesiastes, Song of Solomon, Wisdom, Ecclesiasticus and Job, from the Old Testament; (2) the whole of the New Testament; and (3) two apocryphal works which narrowly missed a place in the Canon, namely the Epistle of Barnabas and the 'Shepherd' of Hermas (the latter imperfect at the end). In point of age it rivals the fourth-century Codex Vaticanus, which is claimed to be the earliest of the three most famous codices of the Greek Bible and has been in the Vatican Library certainly since the fifteenth century. By general consent the Codex Sinaiticus is assigned to the middle or second half of the fourth century. It can, indeed, hardly be earlier than the middle of the century, for the Eusebian sections are indicated by a hand coeval with the text. These sections or divisions, which serve as a Harmony of the four Gospels, were devised by Eusebius of Caesarea, who died in or about A.D. 340. The work of at least three scribes, and written in bold uncial characters upon pages of fine vellum, each measuring 15 inches by 13½ inches, the text is set out in four narrow columns, except in the poetical books, Psalms—Job, where two columns are used. To quote the words of Sir Frederic Kenyon, the open book,

with its eight columns in sequence, suggests 'the succession of columns in a papyrus roll; and it is not at all impossible that it was actually copied from such a roll'. Egypt has claims to be regarded as the birthplace of the manuscript, and it may even have originated from the same scriptorium as the Codex Vaticanus. But although these ancient codices unite to preserve some good readings rejected by many later manuscripts and concur in the omission of a few important passages, as, for instance, the last twelve verses of St Mark, they were not copied from a common exemplar; so that, to borrow the words of Sir Frederic Kenyon once more, 'the independence of their testimony is not seriously impaired'. Hardly had the Codex Sinaiticus been completed when the first of its many correctors set to work. The pages at present displayed in the show-case afford a striking illustration of the importance of these corrections for the textual criticism of the Bible. The book lies open at St Luke's Gospel (Pl. XXIX, Frontispiece, and, on a larger scale, two columns on Pl. XXX). On the latter, in ch. xxii. 43, 44, we read of the appearance of the Angel to Christ in the Garden and of the Bloody Sweat. This passage of surpassing pathos, one universally held in deep reverence, is omitted from several of the best manuscripts. Rows of dots, a device indicative of cancellation, mark the passage in the Codex Sinaiticus, signifying that some corrector, who had failed to find the verses in the copy that lay before him, doubted their authenticity. The famous German scholar, Constantine Tischendorf, to whom the initial discovery of the manuscript was due, has maintained that the marks were the work of the first corrector, who made his collation with a very good and ancient copy, and whose testimony is entitled to grave respect. It is at such moments that the value of the original manuscript becomes most apparent. Certainly, a photographic reproduction of every extant portion of the manuscript has been made, but no facsimile, however perfect, can be of the least service to the student or critic who may wish to form his own judgement upon so delicate a matter. Nor is this all. Hampered though he needs must be by the show-case, the visitor should have little difficulty in satisfying himself that at some time an attempt has been made to erase the marks of cancellation. Whether a detailed study of the text

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ΤΙΩΔΗ ΣΑΥΤΟΙ
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ΡΟΥ ΚΑΙ ΠΡΕΣΒΥΤ
ΡΟΥΣ ΩΣ ΕΙΠΑΝ ΤΗ



holds more important surprises in store it is, of course, impossible to guess. In its relation to the New Testament, the manuscript, known to scholars as *Aleph*, is summed up by Sir Frederic Kenyon thus: 'Besides being one of the most ancient, the Codex Sinaiticus is also one of the most valuable texts.' It has been argued from certain of the corrections that at a very early period the Codex Sinaiticus made its home in the great Christian library at Caesarea. Nothing definite can be said of its history, however, until the year 1844. In that year Tischendorf, in quest of ancient texts for a projected critical edition of the New Testament, visited the monastery of St Catherine on Mount Sinai. Among a basketful of fragments from manuscripts he was fortunate enough to find forty-three leaves from a copy of the Septuagint, which he at once recognized as being in an extremely ancient hand. Other basket-loads of similar waste material, he was told, had previously been destroyed. These forty-three leaves, containing portions of 1 Chronicles, Ezra, Tobit, Jeremiah and Lamentations, with Nehemiah and Esther complete, he was suffered to retain; but although he discovered some eighty more leaves of the Old Testament, he was denied an opportunity to study them. His travels at an end, Tischendorf presented his treasure to Frederick Augustus, King of Saxony, publishing its contents under the title of the 'Codex Friderico-Augustanus'. At Leipzig the leaves still remain. A second visit to Sinai in 1853 proved fruitless, but in 1859 Tischendorf returned to the monastery, this time under the aegis of the Czar. Towards the end of his stay the steward produced for his inspection a pile of loose leaves which were soon to be known as the Codex Sinaiticus. Negotiations, the subject of much subsequent controversy, resulted in the dispatch of the manuscript to Cairo, where Tischendorf transcribed it, and thence to the Imperial Library at St. Petersburg. This then is the Codex Sinaiticus which now lies within our grasp. Like most famous men and objects, it has not wanted detractors. Let one be mentioned, Constantine Simonides. Tischendorf had lent his aid in the exposure of the frauds of Simonides, and the forger sought revenge by claiming that the Codex was the product of his own pen. It only remains once more to remind every friend of the British

Museum that a great sum is still required to secure this priceless manuscript, and that all subscriptions, however small, will be welcome. They should be sent to the Director, British Museum, London, W.C. 1.

A. J. COLLINS.

78. AN EARLY MS. OF GREEK CANON LAW.

THE Department of Manuscripts possesses many manuscripts dealing, wholly or in part, with the canon law of the Greek Church, but nothing so early as a fragment (Egerton MS. 3125) recently acquired by private purchase. It is therefore to be regretted that this fragment is but a small one, consisting of two quires only, each of eight leaves, the first numbered κ (20), the second κα (21; by a slip of the pen the scribe has continued the numeration of the first quire on to the first two leaves of the second). The hand suggests a date not far removed from A.D. 1000; and since nineteen quires are lost, the portion here described would seem to come from the later part of the volume, as indeed the contents suggest. The corpus of Greek canon law was fixed, in almost its present extent, by the Council 'in Trullo' in A.D. 692. Its elements consisted of (*a*) the 85 so-called 'Apostolic Canons'; (*b*) the canons of various councils; (*c*) certain canonical letters, decisions, and extracts from the works of early Fathers, from Dionysius of Alexandria to Gennadius of Constantinople. Commentaries on this body of legal matter were written from time to time, and arrangements of it, no longer chronological but under subject headings, were made by Johannes Scholasticus in the sixth and by Photius in the ninth century. By the addition of the Imperial laws relating to church matters was formed the 'Nomocanon', of which the earliest example is that passing under the name of Johannes Scholasticus and the best known that issued by Photius, Patriarch of Constantinople. Egerton 3125 shows an early stage in the history of the manuscript transmission of the corpus. Its arrangement is by sources, not by subjects, and it lacks the commentary. Presumably the Apostolic Canons and those of councils came first; the portion remaining begins in the middle of the series of extracts from Basil, followed by the Canonical Epistle of Gregory of Nyssa to Letoius, the usual extract from the poem on

the canon of scripture by Gregory of Nazianzus, and the iambics on the same subject commonly attributed to Amphilochius. Thus it belongs to the class of work represented by William Beveridge's *Συνοδικὸν sive Pandectæ Canonum* (Oxonii, 1672) and Cardinal J. B. Pitra's *Iuris Ecclesiastici Graecorum Historia et Monumenta* (Romae, 1864-1868); but the former includes the commentaries. Among the manuscripts in the British Museum the nearest analogy is with Add. MS. 28823, which, however, like Beveridge's work, contains the commentaries or ἐμπηνεῖαι. So far as the fragment extends, the choice and order of letters and extracts are identical with those seen in 28823 and in the printed works named above,¹ except that the extracts from Timothy, Theophilus, and Cyril of Alexandria, which in all of them occur between Gregory of Nyssa and Gregory of Nazianzus, are here wanting. Whether this points to derivation from an earlier form of the compilation, in which these particular Fathers were not yet represented, or merely to a different arrangement, it is, in the present state of the manuscript, impossible to decide.

H. I. BELL.

79. SEALS OF EVESHAM ABBEY.

THE Department of Manuscripts has acquired three fine examples of the well-known thirteenth-century seal of the Abbey of Evesham. All three are attached to leases granted by the last abbot, Philip Hawford or Ballard, and dated between 4 November 1538 and 8 April 1539. They are now numbered Egerton Charters 2175-7.

E. J. Rudge in his *Short Account of the History and Antiquities of Evesham*, pp. 124-31, while treating of the Abbey seal, describes three leases to which impressions of it were attached. There can be little doubt that two of these documents form part of the present acquisition. Egerton Charter 2177, dated 16 December 1538, is evidently the second lease described by Rudge, it being then, 1820, in his own possession. At some time previous to 1819 he appears to have communicated an account of it to the editors of Dugdale's

¹ There are some minor differences between Egerton 3125 and the other three, and between 28823 and Beveridge on the one side and Pitra on the other, but these can be neglected here, as not affecting the general agreement.

Monasticon, who mention it in vol. ii, p. 13, of that work. Egerton Charter 2176 is equally certainly the third of the leases noted by Rudge, in whose time it was owned by a Mr W. Hamper of Birmingham. The seal attached to it may therefore be identified with one of the two in Hamper's possession, which were used by him for his notes on the Evesham seal published in *Archaeologia*, xix (1821), pp. 66-9.

Both the seals attached to the two leases mentioned above, though good examples, are somewhat damaged. Egerton Charter 2175 is, however, quite perfect and remarkably well preserved. Thus, although the Museum already has three other specimens (Detached Seals xxxv, 58, 59, and Add. Ch. 42601, the latter attached to another lease of Abbot Philip, none of them quite complete), the new ones are very welcome and useful additions to the national collection.

F. WORMALD.

80. THE WHALLEY CHARTULARY.

FIRST at Stanlow, in Cheshire, later farther north, at Whalley, a chequered existence of four centuries, culminating in the execution of the last abbot for treason, was the portion of the Cistercian house named by its founder 'Locus Benedictus'. In this retreat litigation, the bugbear (or was it the relaxation?) of English monasticism, was chronic and called for systematic record-keeping. After the Dissolution, so the evidence would suggest, there remained three registers or coucher-books which passed, along with the abbey site, into the possession of Richard Assheton, of Whalley. In the course of the seventeenth century these books were consulted by several well-known antiquaries, and extracts taken by Roger Dodsworth, Christopher Towneley, and the youngest Randle Holme have long stood upon the shelves of the Bodleian Library and the British Museum. Attention of a less enlightened kind was destined to come their way. It was the uncomeliness of their rough monastic bindings, no doubt, that prompted house-proud owners to clothe the oaken boards of two at least of the books in velvet: in the case of the volume recently acquired (and the later to receive this treatment) a silver-gilt clasp, bearing the hall-mark for 1824-5, was

added. A century ago the Museum became possessed, in Add. MS. 10374, of what may be identified from external evidence¹ as 'the lesser coucher booke of Whalley Abbey, in the Keepeing of Richard Ashton of Downham 1658'. The second of the series, a mere fragment, was secured through the Bridgewater Fund (Egerton MS. 2600) in 1881. Finally, the decision of Earl Howe, a descendant of the first lay owner of Whalley, to part with the chartulary remaining in his hands has led to the acquisition of the last, the latest and the most important of the group, the 'major liber de Whalleye et Stanlawe', drawn up in the time of Abbot John de Lindelay (*circa* 1342-77). As the 'registrum de Whalley penes Radulphum Ashton militem et bar. a. 1627' it served the compilers of Dugdale's *Monasticon Anglicanum*, and the entire text has since been published in the Chetham Society's four-volume *Coucher Book of Whalley*. It may be of interest to mention that the handful of Whalley deeds which have from time to time found their way to the Museum are endorsed with press-masks corresponding to the disposition of the deeds in the new register. Once again the benefaction of the eighth Earl of Bridgewater has stood the Department of Manuscripts in good stead, and the book will bear the number Egerton MS. 3126.

A. J. COLLINS.

81. A RELIGIOUS TRACT OF CHARLES II.

SHORTLY after the death of King Charles II there appeared in Sprint two tracts concerning the authority of the Roman Catholic Church said to have been written by the late monarch and found among his papers after his decease. The following year they were reprinted with a third tract written by James II's first wife, Anne Hyde, Duchess of York, and a copy was sent by the new King to his daughter the Princess of Orange. Various translations were immediately published on the Continent. Referring to these pamphlets later, Halifax, in his *Character of King Charles II*, commented: 'As to his writing those Papers, he might do it. Though neither his Temper nor Education made him very fit to be an Author, yet in this case, (a known Topick so very often repeated) he might write

¹ Harley MS. 2064, f. 81 b, quoting from 'the 23 page' of the manuscript.

it all himself, and yet not one word of it his own, . . . he might, by the Effect chiefly of his Memory, put together a few Lines with his own Hand, without any help at the time; in which there was nothing extraordinary, but that one so little inclined to write at all, should prevail with himself to do it with the Solemnity of a Casuist'. Though the tracts created a stir at the time nothing is known of the whereabouts or of the history of Charles's own manuscript. A few years ago, however, there came to light a copy of the first of them, differing in a few minor particulars from the printed version, in the hand of James II himself. 'The discourse we had the other day', it begins, 'I hope satisfyd you in the maine that Christ can have but one church here upon Earth' and, after arguments in favour of the view that Christ left His authority to this Church, it concludes: 'If they had this power then, I desire to know how they came to loose it, and by what authority men seperat them selvs from that church. The only pretence I ever heard of was, because that the church had failed in wresting and interpreting the Scripturs contrary to the true sence and meaning of it, and that they have imposed articles of faith upon us, w^{ch} is not to be warrented by Gods word; I do desire to know who is to be the jude (*sc.* judge) of that, whether the whole Church, the succession where of has continu'd to this day without inturruption or particular men who have raised shismes for their owne advantage.' There follows a note: 'this is a true copy of a paper written by the late King my brother, w^{ch} I found in one of his strong boxes, after his deceasse'.

Such material from such a source was obvious food for the controversialists. Nor were they slow to grasp their opportunity. Among others, Stillingfleet, afterwards Bishop of Worcester, and Gilbert Burnet, later Bishop of Salisbury, assailed the views expressed in the royal pamphlets. Dryden, himself but recently converted to the Roman Catholic faith, was employed by the King in their defence, and a bitter controversy ensued. The documents were obviously intended to play a part in the effort of the later Stuarts to bring about a reconciliation with Rome. This recently found copy of James II has, therefore, a strong historical interest apart from its value as a royal autograph; and the Museum is thus greatly indebted to the late Captain T. B. A. Haggard, who presented it. B. SCHOFIELD.

82. LETTERS OF TALLEYRAND, FROM THE LIBRARY OF THE EARL OF ROSEBERY.

WE are persuaded that, had Napoleon been able to retain and work with Talleyrand, his fall would not have taken place.' So it seemed to the late Lord Rosebery, weighing in his *Napoleon: the Last Phase* the causes of the collapse of the First Empire. In his library, rich in Napoleonic treasures, were eight letters addressed by Talleyrand to the Emperor between 20 August 1804 and 15 July 1808. Recently, when the library came under the auctioneer's hammer, the present Earl purchased these letters for presentation to the Museum in commemoration of his father's long services as a Trustee. The gift (Add. MS. 43503) brings to the Department of Manuscripts a sheaf of the minister's informal day-to-day reports upon foreign affairs, more than three hundred of which, preserved in the archives of the French Foreign Office, have long been available in print. If few in number, the new letters are apparently unpublished¹, and would seem to be carefully selected specimens, reflecting many traits of this most adroit and unscrupulous diplomatist. On 13 December 1805 the Austrians, lately crushed at Austerlitz, sought to mitigate the sacrifices demanded of them by a suggestion that Hanover should be conferred upon one of the Archdukes. The idea intrigued Talleyrand, and he passed it on thus: 'La vérité est que l'électorat d'Hanovre donné à un archiduc auroit l'avantage de détacher pour jamais l'Autriche de l'Angleterre et d'augmenter la rivalité qui subsiste entre l'Autriche et la Prusse; cela produiroit aussi de la mésintelligence entre les cours de Petersbourg et de Vienne; ce qui mettroit l'Autriche dans l'obligation de vivre en bonne intelligence et de s'entendre avec la France. Mais il est possible que cette proposition ait été faite uniquement pour savoir si le Hanovre étoit donné ou promis à la Prusse. Je n'ai rien répondu qui ait pué claircir à leurs yeux cette question.' The *dénouement* followed with dramatic swiftness. Next day, upon the receipt of this dispatch, Napoleon made known the Austrian proposal to the waver-

¹ The letter of 13 December 1805 is printed from a divergent copy, said to derive from the minute of a Foreign Office official, in P. Bertrand's *Lettres inédites de Talleyrand à Napoléon*, p. 213.

ing Prussian envoy, who was at once brought to his knees. By the Treaty of Vienna, signed on 15 December, Hanover was bartered to Prussia in exchange for territories demanded by the French. In another letter Talleyrand naïvely confesses to one of his many besetting sins. 'J'avoue,' runs an interlined afterthought to the letter of 20 August 1804, 'que je trouve ma note [to the Russian chargé d'affaires at Paris] un peu dure, surtout par l'ironie qui y règne.' He knew something of the art of flattery also, greeting detailed news of the battle of Jena with the remark: 'Votre Majesté a depuis longtemps épuisé l'admiration; notre amour et notre reconnaissance pour Elle sont seules inépuisables' (letter of 18 October 1806). The most intimate glimpse is reserved until the end. Upon retirement from office Talleyrand withdrew to his villa at Valençay, in Touraine. Here Ferdinand VII of Spain became his unwilling guest, and it fell to Talleyrand to provide the kidnapped monarch with soothingly bucolic occupations—fishing, gardening, hunting. 'J'espère', he wrote on 15 July 1808, 'que l'ignorance absolue dans laquelle j'ai désiré qu'on fût à Valençay pendant toute la Junte, et l'oubli des affaires qui en a été la suite, aura rempli les vœux de Votre Majesté.' For himself he adds: 'Cet état de mort convenoit à la disposition de tristesse dans laquelle je suis personnellement.' Hitherto this fascinating correspondence has been represented in the British Museum by a single letter, Add. MS. 26053, f. 17.

A. J. COLLINS.

83. THE COVENTRY MYSTERIES.

IN 1825 the Coventry antiquary, Thomas Sharp, published his *Dissertation on the Pageants or Dramatic Mysteries anciently performed at Coventry*, in which he discussed with full and interesting illustrative detail the craft plays of Coventry and printed as an example the pageant of the Company of Shearman and Taylors. The book has considerable importance in the study of the religious plays of medieval England, and the gift by the Hon. John W. Leslie of the proof sheets of the volume, accompanied by certain original documents quoted in it and correspondence connected with it, is therefore very welcome. The volume is now numbered Add. MS.

43645. The contents include some excellent drawings made for the engraved illustrations by David Jee, a young Coventry artist employed by Sharp, and various states of the engravings themselves. Among the original documents are two interesting papers of the early seventeenth century relating to Thomas Massie, who acted as a contractor for the Drapers' Company to furnish performers and play this Pageant. These statements of his case show Massie at odds with the Municipal authorities of the city where he produced his shows. In one he tells how 'Mr. Page Maior did buffitt me wth both his clutch ffists, manny blowes, and spitt filthily in my face, for telling hym, I heard saye. The Lady Elizabeth's grace was desirous to see Coventrie'; in the other he states that in March 1603 he 'intimated to the Maior and his brethren then in Councell that his intent was to make a shew uppon the Kinges daie, and to that purpose craued allowance, who receiued answeare thence, that such toyes (as he would sett abroad) deserued noe Contribuçon. But seconding his request and making offers to perform yt uppon his own Charges . . . his Proiect and Speeches were referred to the view of two Preachers, who mislyking many thinges both in subject and forme, there was an order prescribed for his proceeding, and he confirmed in his shews.' These records of a producer's trials refer to the visit of the Princess Elizabeth to Coventry on 13 April 1604 and to the accession of James I. Another document of the early seventeenth century gives an account of the times of performance of the city 'waits'.

The letters addressed to Sharp by his fellow antiquaries are a useful addition to the documentation of English literary scholarship. The most copious writers are Francis Douce, Dawson Turner, and Robert Pitcairn. Douce, in particular, to whom Sharp's book is dedicated, discusses at length many of the problems there treated. He sets out at length, for example, the reasons for denying to Coventry the plays in Cotton MS. Vespasian D. VIII, which Sharp did not admit, but which modern scholarship has confirmed. But the most interesting items of this correspondence are two letters from Sir Walter Scott, dated 7 March and 7 September 1826, in which he records his memories of the folk-plays of his youth in Scotland, tells how he himself used to play the part of Judas bearing the bag, and quotes

a fragment which he and his father before him had been wont to repeat. This is an attractive amplification of his note on the subject in 'Marmion'. These two letters, which in their composition show some evidence of the stress of mind under which Scott was labouring at the time—it was the year of the Ballantyne failure and of Lady Scott's death—are a welcome addition to the Museum collection of his autographs.

R. FLOWER.

84. THE PAPERS OF RICHARD COBDEN.

THE gift to the Museum early in 1933 of the papers of John Bright (by the generosity of Mrs Darbishire and Mr J. A. Bright) is now rounded off and completed (as it were) by the acquisition of the papers of one whose name will always be linked with that of John Bright—his close friend and companion-in-arms, Richard Cobden. These papers, which have been received by the Museum in eight separate instalments (beginning in 1924), have been generously presented by Cobden's last surviving daughter, Mrs Jane Cobden Unwin, in her own name and in those of her late four sisters. Great use has already been made of the collection (correspondence and diaries alike) by Lord Morley in his *Life*, 1881 (Jubilee edition, 1896), who refers in the Preface to its partial arrangement by Mr Henry Richard, M.P. (for Cobden's letters to whom see below).

The papers have been arranged so as to form thirty-two volumes (Add. MSS. 43647-43678), and contain what must be an unrivalled collection of Cobden autographs—consisting, not merely, as is usually the case with political correspondence, of *drafts* of letters in reply, but, for the most part, of the original letters dispatched by Cobden (returned, doubtless, by the recipients to Cobden himself or members of his family). These letters written by Cobden (with the other side of the correspondence included, where it is available) constitute more than half of the collection (eighteen volumes out of the thirty-two).

The first two volumes contain the correspondence with Henry Ashworth, a founder of the Anti-Corn Law League, the next four Cobden's letters to John Bright (for Bright's letters to Cobden—in two volumes—see the Bright Papers, described in the *British Museum Quarterly* for May 1933, Vol. VII, No. 4, p. 119). The next two

volumes consist of the correspondence with George Combe of Edinburgh, the writer on education and social ethics, while in Vol. IX are letters addressed to William Hargreaves. Volumes X–XII contain Cobden's extensive series of letters to Henry Richard, Secretary of the Peace Society, and Vol. XIII his letters to Joseph Sturge, the Birmingham philanthropist. Those recipients of letters from Cobden whose letters bulk less largely (Vols. XIV–XVI) are (a) J. B. Arlès-Dufour, the Lyons silk manufacturer and economist (one of the negotiators of the Treaty of Commerce of 1860); (b) Joseph Parkes, the Birmingham politician; (c) William Tait, the Edinburgh publisher; (d) Edward Baines (knighted 1880), the journalist and economist; (e) John Robertson, the Manchester surgeon; (f) Charles Pelham Villiers, M.P.; (g) Col. (afterwards Gen.) J. W. Fitzmayer (K.C.B. 1871); and (h) A. W. Paulton, lecturer and editor for the Anti-Corn Law League. To conclude the series of letters in Cobden's autograph are two volumes (Vols. XVII, XVIII) of letters written by Cobden to various correspondents—none of the series being of sufficient bulk to form a separate group.

We now come to the letters addressed to Cobden by others, where Cobden's letters to them are not forthcoming. Of these the largest is the series from Michel Chevalier, the French economist (one of the negotiators of the Treaty of Commerce of 1860), whose letters occupy Vols. XIX and XX. Volume XXI comprises the letters from (a) Earl Cowley, British Ambassador at Paris; (b) Sir Louis Mallet (knighted 1868), of the Board of Trade; and (c) George Wilson, Chairman of the Anti-Corn Law League, and Volume XXII the letters from (a) Thomas Milner-Gibson, President of the Board of Trade; (b) Goldwin Smith (before, of course, his migration to America); and (c) General Thomas Perronet Thompson, M.P., author of the *Catechism on the Corn Laws*. Volumes XXIII–XXV contain miscellaneous letters addressed to Cobden, and to Vol. XXVI are allotted all letters and papers of folio-size or upwards, which are too large to be conveniently included in the preceding volumes.

The third section of the Cobden Papers consists of the statesman's diaries of his tours and of his residence at Paris in connection with the Commercial Treaty of 1860. Vol. XXVII (A and B), the

Mediterranean tour, extends from 17 October 1836 to 15 April 1837 (Morley, Jubilee edn. I, 43–88). Vol. XXVIII (A and B), the tour in Germany, extends from 25 August to 26 October 1838 (Morley, I. 128–34). Vol. XXIX (A–E), the fourteen-months European tour (5 August 1846 to 12 October 1847), begins shortly after Cobden's great triumph in the repeal of the Corn Laws by Sir Robert Peel's Government (Morley, I, ch. xviii). The last volume occupied by the account of this tour contains also Cobden's diary to, at, and back from Paris, where he attended—unofficially—the Congress of the Peace Society, 16 to 31 August 1849 (Morley, II, 46–49). The latest diary (Vol. XXX A–C) covers the period 18 October 1859 to 18 May 1861, the period of the negotiation of the famous Treaty of Commerce of 1860 between England and France (Morley, II, chs. xi–xiii). Consequently most of the entries are during Cobden's residence at Paris. Included are (a) a visit to the Riviera, 3 February to 24 March 1860, and (b) a long stay in Algiers, 13 December 1860 to 23 April 1861 (Cobden visited Marseilles, Avignon, and Lyons on his way back to Paris); also copies of three letters from Cobden to Lord Palmerston.

The fourth, and last, section of the Cobden Papers (Vols. XXXI, XXXII) consists of type-written and other copies of letters from Cobden.

The whole, collected and preserved with loving filial care, and now so generously presented to the national library, is a worthy memorial to a great Englishman.

G. T. HALES.

85. TWO PERSIAN MANUSCRIPTS.

A FRIEND whose generosity has laid the Department of Oriental Printed Books and Manuscripts under frequent obligation has added to our debt by enriching it with two interesting Persian manuscripts. The first of these is a copy of the *Dīvān* or collected poems of the famous Salmān Sāvajī, who was born *circa* A.D. 1290 and died *circa* 1376; as this manuscript is dated A.H. 796, corresponding to November 1393—October 1394, it appears to be the earliest copy in existence. The poet, whose full name was Jamāl ul-Dīn Salmān ibn 'Alā ul-Dīn Muḥammad, was a native of Sāvah, whence his surname Sāvajī, and flourished at the courts of Ḥasan

Buzurg, the founder of the Īlkhānī dynasty (A.H. 736-57), his wife Dilshād, his son Uvais (A.H. 757-76), and his grandson Ḥusain (A.H. 776-84). His works include two *maṣnavī* romances, *kaṣā'id* or longer odes, for which he was particularly famous, *tarjī'-band* or refrain-poems, *marāṣi* or dirges, *muḳaṭṭa'āt* or miscellaneous verses, *ghazaliyyāt* or shorter odes, and quatrains (*rubā'īyyāt*). The present manuscript, which is bound in a cover of stamped leather measuring 10½ by 7 inches, contains the *Kaṣā'id* and miscellaneous verses, and is written in a neat but scholarly handwriting midway between *naskhī* and *nasta'liq*. It is illustrated by eight miniatures of good quality, which seem to be somewhat later than the text, but are certainly earlier than the Ṣafavī period.

The other manuscript is contained in a fine painted and lacquered binding of *circa* A.D. 1800, which measures 6½ by 4 inches, and is decorated outside with floral designs and inside with figures of women. The manuscript itself consists of various *mu'ammā* or riddles in verse, quatrains, and other short poems, which were compiled by an unknown man of letters for 'Abbās Kūlī Shāmlū, Beglerbegi of Herat and son of Ḥasan Beg Shāmlū, Beglerbegi of Khurasan, in the latter half of the seventeenth century. It is an exquisite specimen of delicate calligraphy and illumination, being written in a small fine *nasta'liq* with floral designs in colours on a gold ground, while the first and last pages are decorated with a beautiful '*unvān* and *shamsiyyahs* or medallions, &c.

E. EDWARDS.

86. PRINTS ACQUIRED AT THE BOERNER SALE, LEIPZIG, NOVEMBER 1933.

THE exchange of a duplicate print from the Malcolm Collection enabled the Museum to purchase a certain number of engravings at the recent sale at Leipzig, which came largely from the Friedrich August II collection at Dresden.

The most important is the beautiful engraving of *St Francis receiving the Stigmata*, by Benedetto Montagna, P. V, 15, 44, of which the only other impression known is at Bassano. The Bassano impression is cut along the upper margin, and its condition is otherwise inferior to the Museum print (see Pl. XXXI). Benedetto

Montagna was the son of Bartolommeo Montagna, the leading painter of the School of Vicenza, and was probably working in Vicenza between 1500 and 1540. It is in the broadly engraved manner of his earlier works, immediately inspired by Bartolommeo, and probably engraved about 1500.

The other prints acquired are as follows:

Abraham Bosse, *La Noblesse française à l'église*. A set of 13 costume prints. Blum, 926-38.

Herman Brekervelt, *Landscape with Abraham and Isaac*. Etching. Only known to Burchard ('*Die holländ. Radierer vor Rembrandt*' 1917, p. 46) in the present impression.

Pieter Brueghel, the elder. Large Alpine landscape etching. Van Bastelaar, 18. A fine impression.

Abraham Casembrot. Shipwreck. Etching. Undescribed.

Jeremias Falck. Seven portrait engravings (Bl. 207, 215, 229, 249, 257, 274, and 286).

Jacob de Gheyn. Set of six landscape etchings. Rare.

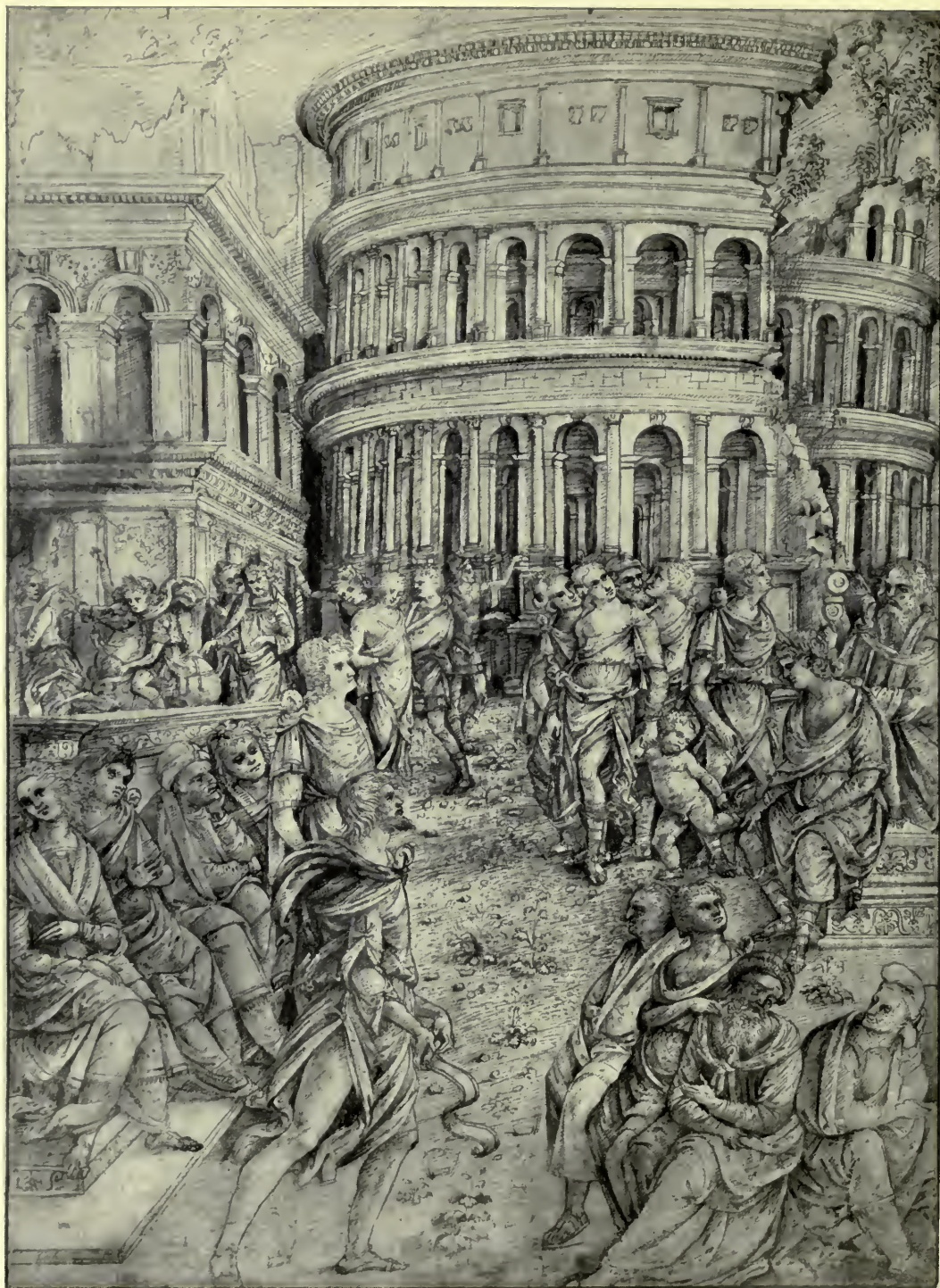
A. M. HIND.

87. DRAWING BY JACOPO RIPANDA.

IN 1899 the late Franz Wickhoff published in the *Vienna Jahrbuch* an article with the title 'Marcantons Eintritt in den Kreis Römischer Kuenstler'. In this article Wickhoff connected a number of drawings with the frescoes representing the Punic Wars in the Palazzo de' Conservatori in Rome which were then believed to be by Baldassare Peruzzi but have since been shown by Fiocco (*L'Arte*, XXIII (1920), p. 27) to be the work of Jacopo Ripanda. The connexion between the group of drawings and the frescoes established by Wickhoff remains valid. The drawings, as well as the frescoes, are by Ripanda. The drawings described and illustrated by Wickhoff and subsequently by Fiocco included two in the Louvre, the one an allegorical representation of the third Punic War, the other a subject connected with Cleopatra, and a third drawing also representing a scene in the life of Cleopatra. This third drawing was reproduced by Wickhoff (Tafel XIII) from a photograph in the collection of Raphael material formed by the Prince Consort and



XXXI. ENGRAVING BY BENEDETTO MONTAGNA



XXXII. DRAWING BY JACOPO RIPANDA



preserved in the Royal Library at Windsor Castle. The whereabouts of this drawing, which was photographed when in the Heubel Collection in Berlin, was not known to Wickhoff and remained unknown until the drawing itself was brought to the British Museum a few months ago on behalf of its actual owner, from whom it has since been purchased. The drawing which is reproduced on Plate XXXII is carefully finished in pen and brown ink and measures $12\frac{1}{16}$ by $8\frac{5}{8}$ inches. The subject, according to Wickhoff, represents Mark Antony interrupting Furnius, who was pleading before him, to accompany Cleopatra, as related by Plutarch. Mark Antony is seated on a throne to the right, Cleopatra holding a child by the hand is behind in the centre; Furnius is presumably the man who stands in front to the left, holding a scroll. In subject, in style, and in size the drawing is closely connected with the second drawing in the Louvre already referred to.

The interest to the department of Jacopo Ripanda has lately been increased by his probable identification with the engraver I B with the bird. Mr J. Byam Shaw, in a recent series of articles in the *Print Collectors' Quarterly* (1933), has brought together a great deal of evidence towards this identification, which may be regarded as established. The department already possessed a fine series of the artist's engravings and woodcuts but no authenticated drawing.

A. E. POPHAM.

88. TWO HEAD-RESTS AND OTHER EGYPTIAN ANTIQUITIES.

A SMALL collection, recently acquired, contains pieces, which, though damaged, are all of exceptional interest.

A limestone head-rest, reported to have come from Dair Mawas, on the other side of the river from Al 'Amarnah, is remarkable both for its form and for its decoration (Plate XXXIII). It is clearly adapted from the type with octagonal fluted shaft, found commonly in the XVIIIth Dynasty and more rarely in the XIXth. But in deference to the material of which it is made the space between the horns of the rest proper and the base has been only partially cut

away, so as to leave a panel of stone on either side of the shaft, and thus minimize the chance of breaking off the tips of the rest. These panels have been subsequently decorated with four figures in low relief, one on each side of the shaft, back and front. One horn of the rest and part of the corresponding panel, and the ends of the base have been broken off, but comparatively little detail has been lost from the decoration.

On the front (probably) of the head-rest, two figures of Bes face in to the support. The figure to the right brandishes a serpent in his left hand and carries a spear in the other. Two more snakes are held between his teeth. He wears the lotus flower often shown on the head of Bes and Taurt in the XVIIIth Dynasty. Of the other figure, little is left but the snake in his left hand balancing the spear of his *vis-à-vis*. An inscription in hieroglyphs down the centre of the shaft between the figures expresses a hope for 'Good sleeping in the West, the Land of Righteousness, by the royal scribe Qenherkhepeshef, justified'.

On the back of the head-rest a griffin, on the left, with lotus flower head-dress, faces a lioness (?) eating a snake. Both rest their forefeet on conical supports and are armed with knives. Between them on the shaft a complementary inscription asks for good sleep 'at the hand of Amen' for Qenherkhepeshef. Two more inscriptions ran down the edges of the two panels, of which one survives, repeating the title and name of the owner with his affiliation. Unfortunately the stone is broken away where the father's name begins. The amplified title 'True scribe of the King whom he loves' (for simple 'royal scribe') is written with the seated ape for  and the seated King wearing both crowns and holding a crook for , in that order, and is followed by a seated goddess with feather and  (for *mr* 'f.').

The four figures are all reminiscent of the designs on carved ivory wands of the XIIth-XVIIIth Dynasties, the use of which is still debated. Their presence, therefore, confirms the general impression, made by the form of the head-rest and the name of its owner, that the object should be dated to the XVIIIth or XIXth Dynasties. If so this figure of Bes with a spear is one of the earliest to give him a warlike character.



XXXIII. EGYPTIAN LIMESTONE HEAD-REST



XXXIV. EGYPTIAN LIMESTONE HEAD-REST

The head-rest for daily use would not be made of stone. This was part of Qenherkhepeshef's tomb furniture, as is proved by the magical character of the figures and by the funerary inscriptions. Height $7\frac{1}{4}$ inches; length $8\frac{7}{8}$ inches.

A second head-rest, also broken at one end, is either funerary or for use in ritual (Plate XXXIV). It is made of glazed composition, and is of the early form derived from a plain block of wood with sloping sides and slightly curved top. But the nature of the glaze and the style of the decoration incised in it show that the object is of late Ptolemaic if not Roman date. Its most unexpected feature is the hollowing out and carving of the ends to represent shrines. Of one practically nothing is left; but the other displays a double cornice with sun disk and uraei between, over the doorway to a small chamber. The sides show, on the one side the Gods Maaḥes, Haroeris, and Shu advancing towards a seated lion, on the other Amen-Rē', ram-headed, and another god of whom only legs and staff remain, approaching a loaded altar. The four angles above, caused by the dip in the top of the pillow, were filled with the fore-parts of sphinxes. Two remain, one hawk-headed, the other ram-headed. The object is all the more interesting in that its purpose is uncertain. Height $5\frac{3}{8}$ inches; length $8\frac{1}{4}$ inches.

The tail end of a blue glass fish (length $4\frac{3}{4}$ inches) with fins of yellow glass, though incomplete and never so fine a piece of work as the variegated fish from Al 'Amarnah already in the Museum, is a splendid example of XVIIIth Dynasty glass technique. Some fragments of variegated blue glass with the decorative strips of white, yellow, and mauve make it possible to reconstruct what must have been one of the loveliest and largest vases of the best period of the art. The rims of both lip and foot of this vase were finished off with a narrow strip of coiled white and brown glass. A third, blue glass, vase is of the same quality of material, but undecorated. Comparatively few examples, however, of this shape have survived in so complete a state. Height $3\frac{3}{4}$ inches.

A finely carved carnelian figure of Amen-Rē' wears the conventional ostrich plumes, and has a suspension ring on the back of the head and a minute plinth.

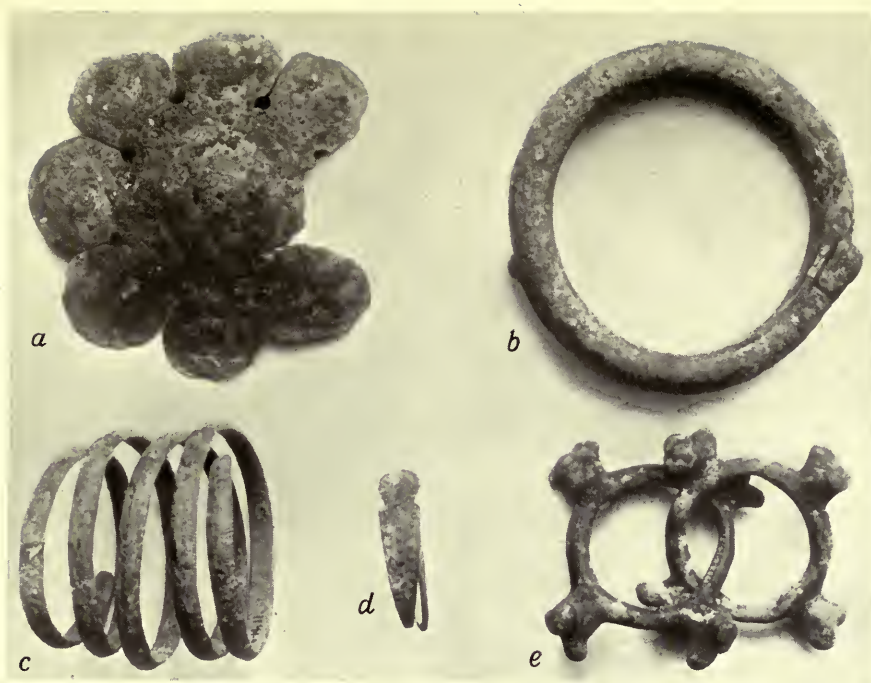
In addition the collection contains part of a document written in Demotic. It is the right hand half of a contract for sale of a house dated on the 20th Mesore of the 11th year of Ptolemy VI Philometor (19 September 170 B.C.). The names of the parties are lost and the legal contents unimportant. But no other document of this year has so far come to light, and a lacuna in the list of eponymous priests, the most valuable means of precise dating of Ptolemaic records, is thus partly filled. The name of the priest of Alexander is *sgsntrws* (Ἀλέξανδρος) son of *ipygrts* (. . . κράτης). The name of the Athlophoros is lost; that of the Canephoros is *Strtngse* (Στρατονίκη?) daughter of *swtnws* son of *Tliwgrs*. S. R. K. GLANVILLE.

89. A CYCLADIC IDOL.

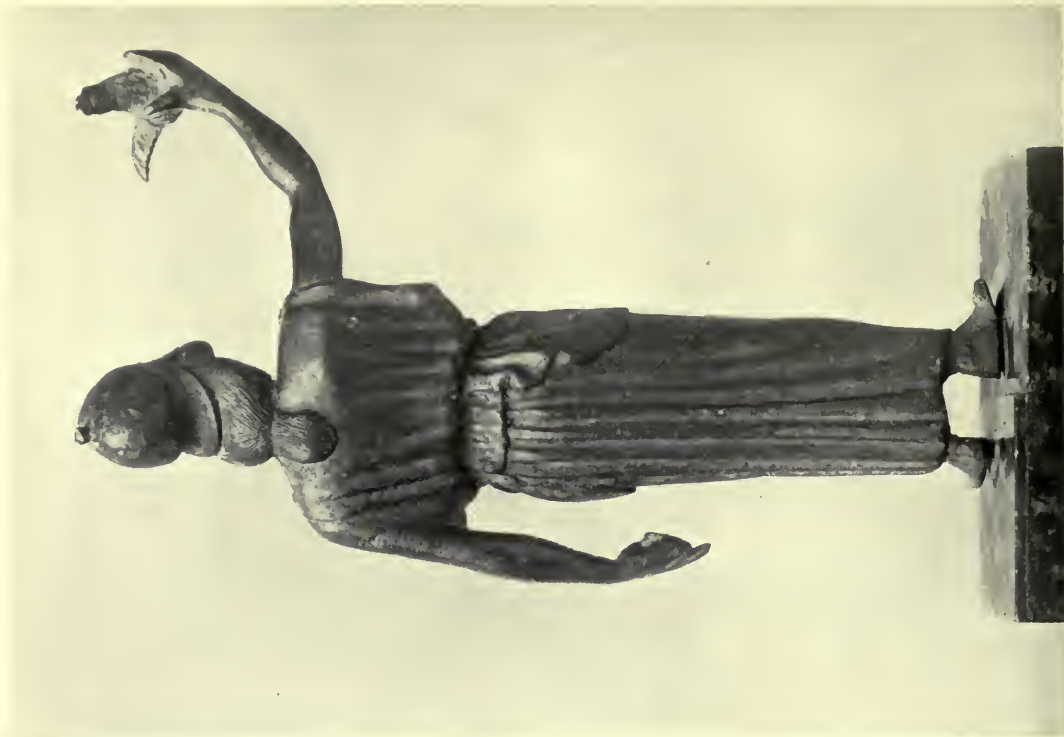
A MARBLE idol of Early Cycladic date (about 2500 B.C.) has been bought by Sir Arthur Evans for the Department of Greek and Roman Antiquities. It represents a woman in pregnancy. This condition has been noted in other examples of the class, but it is not so definitely expressed in them. Such representations may help to indicate the purpose for which these images were made. A pregnant woman is not likely to have been chosen for a *ushabti* in the grave, nor even, in this pose, to have represented a Mother Goddess. The feet show, as in many other instances, that the figure is recumbent, and the folded arms seem to belong to the same pose. It probably represents an ordinary woman, perhaps with magical or religious reference to sexual functions. E. J. FORSDYKE.

90. GEOMETRIC BRONZES FROM POTIDAEA

AN addition to the material of the Early Iron Age in Macedonia described in *B.M.Q.*, VI, p. 82, has been acquired by the Department of Greek and Roman Antiquities. The new group includes, besides bronze ornaments, some beads of amber, bone, cornelian, and glass. These evidently come from irregular excavations in a cemetery, and it is not certain that they all belonged to Geometric burials. Noteworthy pieces among the bronzes are illustrated in Plate XXXV *a-e*. There are a pair of linked rings with triple bosses, apparently representing heads of dogs or bulls;



XXXV. *a-e*. GEOMETRIC BRONZES. 1 : 2. *f*. ARCHAIC GREEK GEM. 2 : 1.
g. CORINTHIAN OIL-BOTTLE. 1 : 1



XXXVI. THE ELGIN ATHENA. 5:6

a large lobed rosette which is shown by a bronze hook and remains of an iron pin on its back to be a fibula-plate; and spiral armlets of single and multiple coils with moulded ends and simple linear engraving. The fibula-plate is decorated with finely incised circles.

E. J. FORSDYKE.

91. A NEW CORINTHIAN ARYBALLOS.

AN archaic Greek oil-bottle, bought from the J. R. Vallentin Fund, is a new and important document in the history of Corinthian pottery (Plate XXXV g). It belongs to the middle period, about 590 B.C., and is by the same hand as the well-known aryballos with the boar-hunt in the Louvre (E 612), and three with heroic battles in Vienna (Payne, *Necrocorinthia*, p. 304, nos. 807-9). The Austrian battle-scenes are very similar to this, and one has a combatant distinguished by his name, Aineas, so that they may all be taken to represent Homeric incidents. Other points of similarity in the group are key-patterns on the rims, chequered handles, and the ornaments in the field, particularly the formal flowers springing from the ground. But the portraits of the two Corinthian ladies in the *tondo* underneath this vase are unique. Single heads are not uncommon on the backs of handles, as on the aryballos in this Museum with the lady's name inscribed beside it, Aineta, and below, the long list of her male admirers. There is no record of the provenience of the new vase. It had been in private possession in London for many years.

E. J. FORSDYKE.

92. AN ARCHAIC GREEK GEM.

AFINE Greek intaglio of about 500 B.C. has been given by Mrs Ormerod, of Harrogate. The stone is a chalcedony cut scarab. Its surface has been worn so that the ladder border is only partly visible, but the engraved design is perfectly preserved (Plate XXXV f). It shows a sphinx seizing a young Greek, who defends himself with a sword. This evidently refers to the Theban legend. Sphinxes are often represented seizing men, but the men are usually dead, and the sphinx may then be a creature of death in general. Other variants have a griffin instead of a sphinx. By a strange coincidence the closest parallel to the subject of the new archaic gem,

in which the victim fights with a sword, is on one of the latest gems in the collection, an amethyst from the Arras Treasure, found in 1922 with medallions of Constantius Chlorus (*Cat. Gems*, 1918*).

E. J. FORSDYKE.

93. THE ELGIN ATHENA.

THE Earl of Elgin and Kincardine has generously deposited on loan his bronze statuette of Athena flying her owl (Plate XXXVI). This rare and beautiful piece belonged to the original Elgin Collection, and has been known for many years; but it has not previously appeared in public, or even in a photograph. Alexander Conze saw it at Broomhall in 1889 and published a note on it in *Festschrift für Benndorf*, illustrated with a drawing which is reproduced in Reinach's *Répertoire*. The bronze is in extremely fine condition. The slender but robust forms, the lively pose and the severe drapery, belong to the second quarter of the fifth century B.C., and the technique of engraved hair and sharply cut features, and the sketchy finish of the owl and raised hand, point to the same time. The figure can therefore be identified as an original Greek work contemporary with the sculpture of the Temple of Zeus at Olympia. It was probably acquired in Athens by Lusieri, Lord Elgin's Neapolitan agent, and it seems likely that it was made there.

The motive of flying the owl, like a carrier-pigeon, occurs on Athenian bronze coins of the time of Hadrian (Imhoof-Gardner, *Numismatic Commentary*, pl. AA, iv); but Athena there has an Attic helmet and stands in a later fifth-century pose. The only other record of the type, an archaistic marble relief in the Lanckoroński Collection in Vienna (Schrader, *Pheidias*, 76), follows the Elgin statuette so closely that both must be derived from the same model at Athens, a monumental statue or relief or perhaps a painting. A curious point is that the shaft of the spear in the Lanckoroński relief, held in the left hand, passes under the arm. The hand of the statuette is pierced for a shaft which would similarly go under the arm; but there has been a later adaptation, leaving its marks in a deep groove outside the fingers and a shallow one inside the forearm, in which the spear was fixed so as to lean on the shoulder in the ordinary position, which is shown in the statue on the coins. The goddess is

evidently represented in one of her familiar Athenian aspects, but her title has not been identified. Beulé suggested, for the coins, Athena Archegetis of the *Birds* of Aristophanes, because the scholiast says that she held an owl in her hand. E. J. FORSDYKE.

94. A HAN POTTERY GROUP.

THE Han group illustrated on Plate XXXVII *b* was acquired for the Museum by subscriptions organized by Mr Peter Sparks. The names of the subscribers are: Mr and Mrs Alfred Clark; Mr Anthony de Rothschild; Mr H. J. Oppenheim; Mr C. E. Russell; Mrs Meyer Sassoon; Mr C. T. Loo; Sir Louis and Lady Baron; Mr J. H. Jones; Mr Oscar Raphael; Major the Hon. Sir John Ward, K.C.V.O.; Mr and Mrs Cedric Lane-Roberts; Maj.-Gen. Sir Neill Malcolm, K.C.B., D.S.O.; Sir Percival David, Bart.; Mr R. H. Palmer; Mr George Eumorfopoulos; Prof. C. G. Seligman; Lord Alington; Mr Cecil E. Byas; Lord Edward Hay; Mr J. A. Barlow, C.B.; Sir Philip Sassoon, Bart.; Mr Victor Rienaecker; Mrs James V. Rank; Mrs Julius Spier; Mrs Baldwin Bantock; Mr W. Llewellyn Jones; Miss Edith M. Jones; Mrs John Sparks; Mr Peter Sparks.

It is a group which has given rise to much discussion and it cannot be said that any definite conclusions have yet been reached as to its meaning. All we know of its history is that it is reputed to have been found near Loyang, and, according to the original Chinese vendor, with the component parts in the positions indicated by our reproduction. The only real confirmation we have of this statement is in the material and the surface condition of the various pieces. They are all of a similar red ware and with a green glaze which is encrusted with silvery iridescence; and they are so alike in condition as to warrant the belief that they were found together. It cannot be denied at any rate that thus posed they make a fascinating *tableau*.

As shown, the two principal figures are squatting on their heels beside a low table on which is a board fitted with certain intriguing appliances. A jar and a standing figure complete the composition. The main discussion centres round the board, which is rectangular, with six transverse strips at the right end and two notched strips along the sides at the left end, the rest of the surface being level except for

two disks which appear like flat buttons mid-way between the notched strips, and some shallow L-shaped depressions in the corners which the glaze has almost filled up.

So far two suggestions as to its meaning have been explored. The first supposes that the scene represents a game played by the two seated figures with the standing figure as spectator, the vase being used for holding counters or perhaps refreshment. Unfortunately the only table game which we know to have been played in the Han dynasty (206 B.C.—A.D. 220) is the game of 'checkers', which could not by any stretch of imagination be represented here.

The second suggestion is that the board is a musical instrument, in two parts, the right end with six transverse strips being played on, perhaps with a hammer, by one of the figures, while the notched strips on the left held five strings on which the other figure performed. The attitude of the two persons would suggest that one has just finished his piece and the other is applauding.

The only pictorial relics of the Han dynasty to which we can refer are the stone bas-reliefs in Shantung, and only on two of these have we been able to find any analogous scene. In one¹ two figures are seen similarly seated with a rectangular board or low table between them, but unluckily the stone is so worn that there is nothing left to show the purpose of the table. It is, however, significant that this picture appears in a series of groups representing musicians.

The other² scene includes a wine jar, a table with food vessels, and a square table on which are inscribed L-shaped lines, four disks and a square; but there is nothing in the attached inscriptions or in the context to explain the meaning of these diagrams.

With regard to the standing figure, the two-pronged fork which he carries stamps him as an agricultural worker.³ Assuming that he actually has some connexion with the 'musicians', it can only be in the role of listener; and we must infer that the scene was set, quite conformably with Chinese habits, out of doors. The table is 11·5 inches long and 8·8 inches wide and the seated figures are 7·8 inches high.

R. L. HOBSON.

¹ See Chavannes, *Mission Archéologique dans la Chine Septentrionale*, Part I, fig. 158.

² Chavannes, *op. cit.*, fig. 104.

³ Chavannes, *op. cit.*, fig. 75.



XXXVII *a.* T'ANG MIRROR



XXXVII *b.* HAN POTTERY GROUP



XXXVIII. SEVENTH-CENTURY CHINESE PAINTING

95. A T'ANG BRONZE MIRROR.

THE T'ang mirror, illustrated on Plate XXXVII *a*, was acquired by purchase. It is made of whitish bronze, the normal Chinese mirror metal. It is polished on one side, and ornamented on the other with mother-of-pearl bedded in black lacquer. The mother-of-pearl design represents two flying phoenixes with heads converging on a jewel which is enclosed in a ring bound with fillets. In the spaces are a knot and detached feathers and the whole design is enclosed by a double border which consists of an inner ring of feather ornaments and a plain outer ring. The lacquer bed is much decayed and crackled, and parts of the inlay show signs of decay. Some segments have fallen out and been lost, but not enough to destroy the general effect of the design.

The style of the composition bespeaks T'ang workmanship; and the technique is that of the inlaid, eighth-century mirrors which are preserved in the Shoso-in at Nara, though the latter are rather more sumptuous and elaborate, being inlaid with amber as well as mother-of-pearl.

Examples of mirrors with shell inlay are extremely scarce and no specimens with the dimensions of the present example (11.55 inches in diameter) have been recorded outside Japan. R. L. HOBSON.

96. A PERSIAN POTTERY BOX.

THE Museum has also acquired by purchase a Persian pottery box which appears to have been used to carry weighing scales. It is made of the sandy, white ware with lettuce-white glaze which is known in the antique trade as *lakabi*; and its borders and reliefs are coloured with cobalt blue. Apart from the mouldings which follow the contours of the box, the chief ornament consists of two bands of formalized and illegible Cufic characters. The place of its origin may be conjectured to have been Rayy (Rhages) and its date of manufacture the twelfth century. The width of the box is 8.8 inches.

R. L. HOBSON.

97. A SEVENTH-CENTURY CHINESE PAINTING.

MR A. W. BAHR has lately presented to the Department of Oriental Antiquities a Buddhist painting of very considerable interest. On paper measuring 12 by 11 $\frac{3}{4}$ inches this painting shows

the Buddha between two attendant Bodhisattvas (Plate XXXVIII). Though it is only a rough sketch, the line is so free and the movement of the figures so well expressed that it is clearly the product of an advanced and vigorous school. An inscription below the painting, in black ink on a prepared blue ground, states that it was made in the 4th moon of the 3rd year of Ta-yeh (A.D. 607) by Chih-Kuo, a monk of the Ta-chuang-yen Monastery, on behalf of Ya-ya Ling-hu, military Governor of Tun-huang. Practically no Chinese painting of the seventh century survives. The date is as much as two hundred and fifty years earlier than the earliest dated example among the paintings recovered from Tun-huang by Sir Aurel Stein, which range between A.D. 864 and 983. But among the manuscripts of the Stein Collection are found documents going back to A.D. 406, so that there is no reason to reject the suggestion of Tun-huang as the provenance of the new painting. The colouring, red, green, ochre, and purple, suggests some influence from the West, and only in such a place as the walled library at Tun-huang could the paper have survived so long with comparatively little damage. The acquisition of so early a dated example is clearly a matter of importance to the Department.

B. GRAY.

98. A WOODEN FIGURINE FROM EASTER ISLAND.

THE Sub-Department of Ethnography, through the Vallentin Fund, has secured a paramount specimen of the so-called 'ancestral' wooden figures from Easter Island (Plate XXXIX). The Museum already possesses the finest series of these peculiar objects in the world, but the present example is equal to any of the specimens in the British Museum, far surpassing any of the few which have been available during the last thirty years.

A particular interest attaches to this acquisition, because it bears a label, signed Hugh Cuming, and marked as No. 3. Hugh Cuming, in the early half of last century, presented to the British Museum an Ethnographical series of over one hundred objects, collected from the Pacific and America. This series included two similar figures from Easter Island. The records for the period are defective, but the list of the Cuming Collection is preserved in the Sub-Department of



XXXIX. WOODEN FIGURE FROM EASTER ISLAND



a



b



c



d



e



f

XL. ITALIAN MEDALS FROM THE WHITCOMBE GREENE
COLLECTION

Ethnography on paper which bears the dated water-mark of 1831. The label attached to the figure under discussion is in the same handwriting as the British Museum record; the figurine is obviously the companion of the two which have been in the National Collection since the early nineteenth century.

The figurine was in the possession of Lord Hothfield, who however can give no information as to how it came into the possession of his family.

The label attached by Hugh Cuming to this specimen calls attention to the fact that in every case the right eye is missing. This is a coincidence. The previous Cuming figures also lack the right eye (which is a 'surround' of bird-bone, inlaid with obsidian) but purely by accident, as can be proved by other examples of earliest date.

Examples of pre-European Polynesian art are rare, and this example of wood-carving, produced by a people living under stone-age conditions, is worthy of record; especially as it is connected with a collection presented to the British Museum about a century ago. T. A. JOYCE.

99. ITALIAN MEDALS FROM THE WHITCOMBE GREENE COLLECTION.

THE sale of the well-known collection of Renaissance Medals formed by the late Thomas Whitcombe Greene took place on the 30th October. The low prices, due to the prevailing depression, furnished an opportunity which was not missed by the Museum, which acquired all but two or three of such Italian medals as were not already adequately represented in the national collection. A few of these acquisitions are illustrated in Plates XL, XLI. Mr Whitcombe Greene had in previous years parted with many fine pieces from his cabinet, but there remained a number of unique specimens, and a few very fine examples of medals otherwise known. Of the latter class, the Museum secured the charming little piece of F. Francina, of the Mantuan School (Pl. XL *e*); the perfect specimen of Francesco Roseti, attributed to Maffeo Olivieri; the fine François I by Pomedelli (Pl. XL *f*); the Dante, with the Mountain of Purgatory on the reverse; Valerio Belli's Pietro Bembo; Antonio Abondio's Niccolò Madruzzo, the only known specimen with the

original reverse (Pl. XL *a*), and also his Jacopo da Trezzo; Andrea Cambi's charming portrait of his wife Leonora (Pl. XL *b*); and an admirable example of Pastorino, the Giulia Barattieri Baiardi (Pl. XL *d*). Of the unique pieces which fell to the Museum, the most important is the fine portrait of Béraud Stuart d'Aubigny, Chevalier de Saint Michel, one of the suite of Charles VIII on his Italian expedition, a characteristic work of Niccolò Fiorentino (Pl. XLI *a*). Next, perhaps, comes a Florentine work of the early sixteenth century, the portrait of the unknown Catalan, Rafael Martin (Pl. XLI *b*), which has, however, suffered somewhat from tooling. The early sixteenth-century Scipione Buzzacarini of Padua, and the Venetian Scipione Clusona dated 1554 (?), who is also known from a portrait by Tintoretto dated 1561, are important pieces, if not attractive. Finally, three wax-models (a valuable addition to the miscellaneous series from the same collection acquired at a previous sale) were secured. One of them, in wax on slate (Pl. XL *c*), represents Alessandro de' Medici, and may be by Francesco dal Prato or Domenico di Polo, although it is greatly superior to the medallic work of either of these artists.

GEORGE HILL.

100. THREE COLOGNE ARISTOTLE INCUNABULA.

AMONG recent acquisitions by the Department of Printed Books is a volume of fifteenth-century printing which is interesting for several reasons. It contains, in what is doubtless the original binding of half leather over boards, texts of Aristotle's *De anima* and *Parva naturalia*, with commentaries by two luminaries of Cologne University, printed at Cologne by Heinrich Quentell in June 1497, and September 1498, respectively. The fact that they are small folios renders them somewhat exceptional among the work of Quentell, the overwhelming majority of whose four hundred or more editions are quartos; generally it required the stimulus of a commission for an academic text-book, as here, to reconcile him to a larger size. A much more remarkable feature, however, is the appearance on the title-page of the *De anima* of a large woodcut, about 195 × 181 mm., representing a scholar in his study, with an angel holding a scroll above his lectern and a dog gnawing a bone on



a



b



the floor, which is obviously French work and seems in point of fact to be printed from a block used by Gilles Couteau and Jean Ménard at Paris in their edition of the *Danse macabre* of 1492; a facsimile of this may be found in Claudin, *Histoire de l'imprimerie en France*, &c., vol. ii, p. 176. Instances of the westward migration of decorative material in printed books of the early period have long been on record, but the transference of such material from France to Germany is much more noticeable and must indeed be almost unique. The title-cut of the *De anima* is so far our only positive evidence of the closeness of Quentell's connexion with the Parisian book-trade, but further light might be thrown on it if it should prove possible to identify three smaller blocks, measuring about 86 × 61 mm., of which weakly inked impressions appear on different pages of the present book. One of them represents two men conversing in a narrow room, another shows Death standing over a coffin, a scroll with an unfortunately quite illegible inscription above his head; the third, which is oblong, is of a man paddling in the stern of a boat, with two others apparently standing on the bank behind. These cuts are clearly contemporary work, but beyond this all is uncertain. The press-mark of the *De anima* is IB. 4658 and that of the *Parva Naturalia* IB. 4670; the bibliographical references are: Voulliéme, *Buchdruck Kölns*, nos. 142 and 160; *Gesamtkatalog*, nos. 2348 and 2429.

The Department has further acquired a copy of Johannes Versor, *Quaestiones super logicam Aristotelis*, completed at Cologne in June 1486 by Conrad (Welker) of Boppard, and the only recorded book containing his signature (press-mark: IB. 5040). Of the printers known by name who worked at Cologne during the fifteenth century only two now remain unrepresented by signed work in the Museum collection—Gerardus ten Raem and Peter ther Hoernen.

V. SCHOLDERER.

101. THREE EARLY-PRINTED ENGLISH BOOKS.

AN important acquisition recently made by the Department of Printed Books is one of the only two known copies of the original edition of *John Bon and Mast person* [i.e. Master Parson], a dialogue in verse between a husbandman and a priest, described by

the *Dictionary of National Biography* (in its account of the author, Luke Shepherd) as 'an extremely powerful satire directed against the Real Presence'. The first page bears a woodcut representing the Corpus Christi procession. The interest of the work may be partly judged from the fact that it was twice reprinted in the nineteenth century. The book is undated, but the date is established by the summoning of John Day, one of the printers (the other was William Seres) before the Lord Mayor in 1548 to answer for the publication. Sir John Gresham, then Mayor, had a sense of humour, and after perusing *John Bon* decided that it was 'bothe pythie and mery' and dismissed the printer. Shepherd was, however, imprisoned in Mary's reign. He was the author of several other anonymous pamphlets on the side of the Reformers.

Two other books acquired at the same time are distinctly deserving of mention. One is a fragment of a hitherto unknown poem entitled *A brefe apologye or answeare to a certen craftye cloynar, or popyshe parasyte, called Thomas smythe*, written by William Gray of Reading about 1540, for on 4 January 1541 Gray and Thomas Smyth, 'clerk of the council to the queen', were committed to the Fleet prison 'for writing invectives against one another'. The Museum possesses nineteenth-century reprints of several of these invectives, but hitherto none of the original editions, which are all exceedingly rare. In the present poem Gray is defending 'Trolle awaye' and 'Trolle in', two of his known pamphlets, against Smyth's attacks in his 'Lytell treatyse agaynst sedicious persons'.

Of William Muggins's *Londons Mourning garment, or Funerall Teares: worne and shed for the death of her wealthy Cittizens* [in the plague], 1603, two other copies are known, at the Bodleian and Huntington libraries. It is a poem in rhyme-royal stanzas lamenting the plague and its resultant evils.

'But most of all my sorrowing heart doth grieve
For such as worke and take exceeding care
And by their labour knowe not how to liue,
Going poore soules in garments thinne and bare.'

This is followed by a prayer and a list of burials in the different parishes from 14 July to 17 November 1603. H. SELLERS.

102. OTHER GIFTS.

AMONG other gifts received during the last quarter may be mentioned:

The Architectural Work of Graham Anderson, Probst, & White, Chicago, and their predecessors. 2 vols. Privately published. London, 1933. *Presented by Mr Ernest R. Graham.*

Comus, a Mask. By John Milton. With a frontispiece and the six characters in costume designed and engraved on wood by Blair Hughes-Stanton. The Gregynog Press, 1931. *Presented by the Misses G. E. and M. S. Davies.*

A. Gavrilović: Znameniti Srbi xix. veka. 3 vols. Zagreb, 1901-4. *Presented by the Royal Serbian Legation.*

J. and J. A. Venn: Alumni Cantabrigienses. Vols. 1-4. Cambridge, 1922-7. *Presented by the Rev. Dr G. R. Woodward.*

A Collection of Dissertations published by the University of Chicago. 920 numbers. Chicago, 1894-1928. *Presented by the University of Chicago.*

M. A. Pardee: Le Masque authentique de Napoléon. Son étrange histoire de 1821 à nos jours. Edition privée. 1933. *Presented by Mr and Mrs Alfred Day Pardee.*

A Collection of Documents and Letters forming a history of the Imperial Maritime League, brought together by Mr L. G. H. Horton-Smith, joint founder of the League and for some years joint Hon. Secretary. 18 vols. 1908-15. *Presented by Mr L. G. H. Horton-Smith.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupp XLII. Silfver. Grupperna L-LV. Brons-Skulpturer. Text and plates. 5 vols. Stockholm, 1932-3. *Presented by the Board of the Hallwyl Museum.*

Copies of the records of the distribution of the Royal Bounty to French Protestant Refugees in England. London, 1708-10, 1725, 1728, 1729. *Presented by the Secretary of the French Hospital, Victoria Park Road, London.*

Autograph MS. of Mrs Humphry Ward's 'Bessie Costrell' (Add. MS. 43505). *Presented by Mrs Reginald J. Smith.*

James Albery's play, 'Jingle', proof sheets, 1887, with corrections

and additions by Henry Irving (Add. MS. 43506). *Bequeathed by Richard Henry Bath.*

Papers of the Dukes of Cleveland, 1756-19th cent. (Add. MS. 43507). *Presented by Mr H. C. Price.*

Genealogy, with evidences, of the Oznobishin family (Russia); Add. MS. 43508. *Presented by Mrs L. J. de Rochefort.*

Letters of 'Zion' Ward to the Nottingham connection, 1829-31 (Add. MS. 43509). *Presented by the executors of C. B. Holinsworth.*

Notes of cases made by Sir Samuel Martin, Baron of the Exchequer, on the Western Circuit, Spring 1864, and Home Circuit, Summer 1864 (Add. MS. 43646). *Presented by the Rt Hon. Sir Frederick Maugham.*

Account-book of Francis Bedwell, locksmith, 1771-6 (Add. MS. 43679). *Presented by Mr E. H. W. Meyerstein through the Friends of the National Libraries.*

Letters of literary men to A. R. Waller, Secretary to the Syndics of the Cambridge University Press (Add. MSS. 43680, 43681). *Presented by Mrs A. R. Waller and Mr Harold Child.*

A fourteenth-century volume of Franciscan sermons. *Presented by Dr Robert Steele.*

Two autograph poems of Lionel Johnson, written at Winchester. *Presented by Mr Campbell Dodgson, C.B.E.*

Autograph letters of Madame D'Arblay (Fanny Burney), S. T. Coleridge, Sir Thomas Lawrence, &c. *Presented by Mrs E. Hugh N. Wilde through the Friends of the National Libraries.*

Three letters of R. D. Blackmore and a letter of Kenneth Graham. *Presented by Miss M. Fedden as a thank-offering for pleasure and instruction received by her from the official guide-lecturers.*

Three foreign passports. *Presented by Mr H. M. Paull through the National Art-Collections Fund.*

Letter of O. W. Holmes, 29 December 1890. *Presented by Mr F. D. Flory.*

Letter of J. G. Wille, the engraver, to Chrétien de Mechel, 28 May 1775. *Presented by Dr J. S. Pearson.*

A collection of American literary autographs. *Presented by Dr Thomas Ollive Mabbott.*

Three fourteenth-century charters (Add. Ch. 70792-70794).
Presented by Major H. R. M. Howard.

Two deeds relating to the Tresham family (Add. Ch. 70795, 70796). *Presented by Mr H. R. Moulton.*

Charter of Robert, Earl of Orkney, 1591, &c. (Add. Ch. 70797 A-C). *Presented by Mr Allan Fea.*

Rental of Tiverton, co. Devon, 1596 (Add. Roll 70798). *Presented by Dr E. G. Millar.*

Compotus roll of Okehampton, co. Devon, 1/2-2/3 Philip and Mary (Add. Roll 70799) *Presented by Miss B. Herapath.*

The Mishnah of Rabbi Eliezer. Edited by Dr H. G. Enelow. New York, 1933. *Presented by the Editor.*

Nan-Shan-Li: Brick Tombs of the Han Dynasty at the foot of Mount Lao-t'ieh, Manchuria. 1933. *Presented by Marquis Moritatsu Hosokawa.*

Miles Birket Foster: Two drawings. *Presented by Mr C. R. Rudolf.*

G. B. Castiglione: Six small etchings }
J. C. Baquoy: Four vignettes } *Presented by Lady Wilson.*

William Evans: Portrait drawings of Richard Payne Knight and Joseph Planta. *Presented by Mr George A. Simonson through the National Art-Collections Fund.*

Mahogany fitting for the exhibition of prints and drawings. *Presented by Messrs Ellis and Smith.*

Attributed to G. B. Tiepolo: Design for a wall-painting. *Presented by Captain George Fenwick Owen.*

Noach van der Meer and R. Vinkeles: Unfinished proof of the engraving 'L'Auditoire dans l'édifice de la Société Felix Meritis', 1794. *Presented by Mr W. H. White.*

Five drawings by Old Masters. *Presented by Mr A. P. Rudolf.*

Five Rumanian drawings. *Presented by Professor G. Oprescu.*

Luigi Servolini: Six woodcuts. *Presented by the artist.*

Ronald Gray: Two water-colours. *Presented by the artist.*

C. F. G. R. Schwerdt: Catalogue of Books, MSS., Prints, and Drawings (Hunting, Hawking, Shooting). 3 vols. 1928. Privately printed. *Presented by the author.*

Campbell Dodgson: 'Los Desastres dela Guerra' (Roxburghe Club Publication). *Presented by Sir John Stirling Maxwell, Bart.*

A stone vase in the form of a duck, a sculptor's trial piece, and a scarab of the Second Intermediate Period. From the excavations at al 'Amarnah. *Presented by the Egypt Exploration Society.*

Inscribed half-mina weight, of pebble shape, from the city of Ashur. *Presented by Mr J. W. A. Cooper.*

The Llewellyn Phillips collection of Arab glass weights. *Given by Mrs Phillips.*

Replicas of a bronze 'arrow vase' and a ewer in the Shoso-in at Nara; and four boxes of *ying ch'ing* porcelain with inscriptions. *Given by Sir Percival David, Bart.*

A Chinese pottery covered jar of the Han Dynasty (206 B.C.—A.D. 220). *Given by Mr O. C. Raphael.*

Chinese porcelain vase. Sixteenth century. *Given by Mr G. Eumorfopoulos.*

Japanese lacquered helmet box decorated in Tosa style. Seventeenth century. *Given by Mr G. Fenwick Owen.*

Pair of bronze knockers from a gate in Peking. *Given by Col. G. H. W. O'Sullivan, R.E.*

Flint core and flakes from the estuarine clay, Island Magee, N. Ireland, and pre-Crag implements from Suffolk and the Norfolk coast. *Presented by Mr J. P. T. Burchell.*

Series of microlithic flints from a site below peat at Broxbourne, Herts. *Presented by Mr S. Hazzledine Warren and Mr O. Rickof.*

Flint arrow-head, pygmy implements and flakes from sand-hills near Boulogne-sur-Mer. *Presented by M. Seymour de Ricci.*

Pewter spoon, pied-de-biche type, with crowned head of William III. *Presented by Mr and Mrs Norman Gask.*

Crystal seal with intaglios of the Colosseum, Baths of Caracalla, and the Pantheon. *Presented by Mr James R. Ogden.*

Seven bronze portrait medals of English men of letters by T. Spicer-Simson. *Presented by the Director.*

Portrait medals of Mrs Anna P. Taft and Mrs Eleanor Ashley Bach by T. Spicer-Simson. *Presented by the artist.*

A portrait plaque of Sir George Hill, K.C.B., F.B.A., by Frank Bowcher. *Presented by the artist.*

Forty-six silver, 43 bronze, and 32 nickel, &c., British, Colonial and European coins. *Presented by Mr Henry Garside.*

Twenty-one denarii and 2 bronze coins of the early Roman Empire. *Presented by Monsieur Paul Tinchant.*

Eighty-five varieties of Irish seventeenth-century tokens to be added to the Lionel Fletcher collection. *Presented by the Executors of the late Lionel L. Fletcher.*

Five early Abbasid bronze coins from the Oxford University excavations at Hira. *Presented by Mr Gerald Reitlinger.*

A bronze coin, apparently unpublished, of Xerxes, King of Armenia (c. 170 B.C.). *Presented by Dr J. Prendergast.*

NOTE

A CATALOGUE OF BRONZE AGE METAL OBJECTS.

THE elaborate catalogue of all known implements of the Bronze Age in England and Wales was undertaken by a Committee of the British Association some years ago and has been completed to date under the chairmanship of Professor Myres, with Mr Harold Peake as Secretary. By arrangement with the Trustees the card-index has now been removed from Burlington House and accommodated in one of the Sturge Bequest rooms in the basement of the White Wing, where it can be consulted by students under the same conditions as the Sturge collection. The departmental staff will enter any further finds brought to the notice of the Museum, and it is hoped that new specimens will be submitted to the Keeper of British and Medieval Antiquities for registration, as drawings and exact measurements are required.

RECENT PUBLICATIONS

THE recently issued quinquennial volume of the *Subject Index* of Modern Books acquired by the British Museum since 1880 carries the work forward over the years 1925 to 1930. The preceding eight volumes include entries amounting to rather less than

450,000; and the present volume being estimated to contain 77,400 entries, students have now at their disposal a classified list of more than half a million references to books representing the recent literature of all countries of European and Western civilization, including new editions of books originally published at earlier dates.

The whole inventory now covers a range of half a century. Contrived originally by its first editor, Dr G. K. Fortescue, to meet the domestic needs of the Reading Room of the British Museum and intended to be used as a supplement to the General Catalogue of Printed Books, which is an 'Author Index', the *Subject Index* is not an exhaustive bibliography of the literature of the period which it embraces.

It has its definite limitations: only books which are in the British Museum are entered; and no analytical index of periodical publications is attempted.

But despite these limitations the British Museum *Subject Index* supplies to the general public a need which nothing else meets, and has become an indispensable work of reference in most of the libraries of the Western World. It may be hoped that in the future it will be possible to carry the Index backwards so far as to include the literature of the whole of the nineteenth century—though not, in this form, further backwards into regions where it is very doubtful whether the existing structure would be suitable.

It becomes ever more obvious, as Dr Fortescue foresaw, and as this procession of portly volumes makes clear, that the idea of combining the whole into a cumulative index is impracticable. To be of real service the index must continue to be issued in volumes of manageable size; the alternative would be an impenetrable and overwhelming mass of entries, in which the student would grope and flounder helplessly.

The price of the present volume is £5 5s.

Off-prints of the headings ARISTOPHANES (23 double-columned pages) and ARISTOTLE (86 pages) from the new edition of the *General Catalogue of Printed Books* are now on sale at the price of 2s. 6d. and 7s. 6d. respectively.

A new reprint of the pamphlet *The Book of the Dead*, with 24

illustrations, has been issued (1s.). The reproductions of the Saxton Maps have been continued with Suffolk, Somerset, Hampshire, and Cornwall (5s. each).

In connexion with the Mt Sinai Manuscript of the Bible, a post-card showing one opening (end of St Luke and beginning of St John) has been issued at 2d.; also a full-size collotype reproduction of the same opening at 1s.; and a pamphlet (with four illustrations) giving the main facts of interest concerning the Manuscript at 6d.

A penny leaflet giving the facsimile, transliteration, and A.V. and R.V. versions of the Lord's Prayer according to St Luke, is in preparation.

Those who wish to dispose of large quantities of these publications are reminded that a discount of 32½ per cent. is given on orders of 100 or more.

EXHIBITION OF ENGLISH ART

AN Exhibition of English Art, gathered from various departments, is being held in the Prints and Drawings Gallery. It supplements the exhibition of the Royal Academy in showing prints as well as drawings, and by admitting work produced by foreigners on English soil. The work of Holbein and Van Dyck could hardly be omitted in any attempt to show the development of native art, and any picture of England in the seventeenth century would be incomplete without the illustration of Hollar. The period of the exhibition is roughly the same as that of the Royal Academy, i.e. from Anglo-Saxon times to about 1860: it includes a few examples of later date, but nothing by contemporary artists.

Four departments have combined to bring together outstanding examples of English art from various parts of the Museum: the Mediaeval Antiquities (with the wall-paintings from St Stephen's Chapel, and examples of ivory carvings, seal-matrices, and embroidery), the Coins and Medals, the Manuscripts (with an unrivalled series of illuminations), and the Prints and Drawings. The exhibition may give some visitors a fresh view, if not a first sight, of objects which may have escaped their notice in the various corners of a vast building, and the amateur may be enabled to assess the

qualities of draughtsmanship and design which have characterized English creation throughout the ages.

The exhibition is inevitably only a small selection from the rich variety of the Museum collections, and the visitor may be directed to certain parts of the building where other branches of English art are represented: to Anglo-Saxon antiquities in the Iron Age Gallery; to alabaster carvings, to pottery and porcelain, and other antiquities in the west end of the ground-floor of the King Edward VII Galleries; to the illustrations in early printed books shown in the King's Library, and notably to a special exhibition of English book-bindings in the same gallery.

A Guide to the Exhibition has been printed, and is on sale at the price of 1s. 6d.



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RECENT PUBLICATIONS

CATALOGUE OF THE KING'S MUSIC LIBRARY By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, MUS.BAC. Pp. x+278. 1929. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv+384. 1929. 15s.

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: text, pp. xvii+371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1+301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N-Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vol. I, A-Aegidius. 1004 cols. 1931. Vol. II, Aegidius-Aleu. 996 cols. 1931. Vol. III. Alevra-America. 1004 cols. 1932. Vol. IV, America-Anne. 988 cols. 1932. Vol. V, Anne-Aristias. 1004 cols. 1933. Each £4 (to original subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. £5 5s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 2s.

CORPUS VASORUM ANTIQUORUM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 15s.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 6s. (with portfolio 7s.) or 6d. each.

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FLINTS. An illustrated manual of the Stone Age for Beginners. By R. A. SMITH. Reprint. 1932. 6d.

CATALOGUE OF THE GREEK ETRUSCAN AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHAH, by AL-KĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10s. 6d.

GUIDE TO PROCESSES AND SCHOOLS OF ENGRAVING, 3rd edition. 6d.

GUIDE TO THE EXHIBITION OF ENGLISH ART. 1s. 6d.

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THE BRITISH MUSEUM
QUARTERLY VOL. VIII. NO. 4

LONDON

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THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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The price of back parts has been raised to 2s. 6d. each as from the issue of Vol. VI, No. 1.

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BRITISH MUSEUM QUARTERLY
VOLUME VIII. NUMBER 4. MAY, 1934





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103. AN IRISH LIBRARY.

THE Department of Printed Books has received as a gift from Lord Moyne a small library of some two thousand volumes, of Irish interest, and for the most part printed in Ireland, collected by Mr Mathew Dorey of Dublin. Two-thirds of the books are duplicates of copies already in the Museum collection, but upwards of seven hundred volumes and pamphlets form new additions to the Library. These new additions date from the sixteenth to the nineteenth century, but the great majority belong to the late eighteenth or early nineteenth century, and so go to strengthen the Museum collection at a point where it is probably weakest. The volumes not required by the Museum are to be distributed among other libraries, in accordance with Lord Moyne's wishes, by the Friends of the National Libraries.

H. THOMAS.

104. ENGLISH BOOKBINDINGS.

THE modern section of the Exhibition of English Bookbindings installed in the King's Library has been enriched by two new specimens as a result of the continued interest of Mr Julian Moore in the Museum's collection of bookbindings.

Mr Moore has presented to the Museum a copy of the 1892 Kelmscott Press edition of Wilfrid Scawen Blunt's *The Love Lyrics and Songs of Proteus*, bound by Messrs Birdsall of Northampton in a green morocco binding decorated in the style of Mr Douglas Cockerell. He has also been responsible for the presentation to the Museum of a large-paper copy of the 1821 Chiswick Press edition of Sir Thomas More's *The History of King Richard the Third*, bound by F. Bedford in a dark brown morocco binding decorated in a style reminiscent of the French binders of the sixteenth century. This copy was shown at the Burlington Fine Arts Club's Exhibition of Bookbindings in 1891. It was later acquired by Lt.-Col. W. E. Moss and was shown again at a recent bookbinding exhibition, where it was seen by Mr Moore. As a result, the book was presented to the Museum as a joint gift from Mr Moore and Lt.-Col. Moss. The Museum now has worthy specimens of two English bookbinding firms hitherto badly represented in its collections.

H. THOMAS.

105. TWO LEAVES FROM THE BOOK OF 'THE MONK OF HYÈRES'.

AMONG the illuminated manuscripts of Italian provenance in the Museum two remarkable fragments of a late fourteenth-century MS., acquired at different times, Add. MS. 27695 in 1867 and Add. MS. 28841 in 1871, have always occupied a position of their own in virtue of the marked originality of their decoration. Internal evidence suggests that they were executed in Genoa or its neighbourhood and they have usually been attributed to a certain Cybo, 'the monk of Hyères', no doubt a member of the well-known Cibo family of Genoa, surviving descriptions of whose work would certainly apply very well to some of the features of these fragments (see J. W. Bradley, *Dictionary of Miniaturists*, I, p. 268). The monk is, however, a somewhat shadowy figure, and the attribution cannot be considered as certain, particularly as it is possible that more than one hand was employed on the book represented by these fragments (cf. P. Toesca, *La pittura e la miniatura nella Lombardia*, p. 411, note).

The fragments have a particular interest as representing the work of a school of miniature painters of the Ligurian district which does not appear to be elsewhere attested. It is therefore a matter for congratulation that two more leaves, one of them of exceptional beauty, which originally belonged to the same book, have been recently acquired for the Museum (Egerton MS. 3127). A brief description of the two fragments already in the collection will serve to place the two new leaves in their proper setting. The original book contained two Latin texts, analogous in subject, though different in form, the one being in prose and the other in loose rhythmical verse. The prose text is a treatise on the vices by a member of the Cocharelli family of Genoa, who states that he compiled it for his children, in particular his son John, and illustrated the theme with tales derived from his grandfather, Pelegrino Cocharelli. This same authority is referred to in the verse treatise, which deals with the history of Sicily in the time of Frederick II (1298-1337), as 'de Cocharellis vir nobilis nomine dictus Pelegrinus'. There is some interesting historical matter in those passages of the two treatises which derive from the author's grandfather. As the form of the two texts differs, so does the

scheme of decoration. The most marked feature of Add. MS. 27695 is a series of full-page paintings in illustration of the text. Certain of these, it has often been remarked, have a decided oriental character both in the handling and, in some cases, in the types depicted.¹

The text pages of this section are for the most part framed in borders of decorative work, usually sharply divided off from the text by a gold line and inset with roundels containing figures and little scenes, animals, insects, birds, and grotesques, and here again oriental influence is to be observed. Minute studies of animals, birds, and insects are used for line-fillings. One leaf of this series has strayed into the other fragment (Add. MS. 28841, fol. 1). The decoration of this other text is conceived very differently. The border is not contained within a formal frame, but consists of branching sprays with their leafage and fruit (more rarely of grass or of water), which break in between the lines of the text at irregular intervals, extending across the whole breadth of the column. Careful naturalistic studies of insects, shells, and animals (in this order of preference in the surviving fragment) are interspersed throughout these borders. No birds occur here. Similar details, though generally on a smaller scale, are used for line-fillings.²

The two new leaves belong to that part of the book represented by the fragments in Add. MS. 27695, as is immediately clear from the subject of the text (two prose passages on Usury and Treachery) and the style both of the miniatures and the border work. The first miniature (fol. 1 b, see Plate XLII) is a delightful picture of a hawking party, showing marked oriental influence. In general plan it most nearly resembles Add. MS. 27695, fol. 13 b, the lower half of the page being occupied with the figure subject, while, above, flights of birds enliven the borders and the space between the two columns of text, which, however, is not separated off by any formal division. The figures are drawn with a clean, decisive line upon the plain vellum and tinted with colours and gold paint. The birds are depicted with

¹ Cf. particularly the representation of a Tartar Khan in illustration of the vice of Gluttony, fol. 6, reproduced in British Museum, *Reproductions from Illuminated MSS.*, Series IV, Pl. XXXI.

² For a reproduction of one of these pages see *Reprod. from Ill. MSS.*, Series IV, Pl. XXXII.

great spirit and the characteristics of the different species are minutely observed. In the upper margin there is a scene of carrion birds tearing at a dead horse, which recalls the insistence on details of cruelty that is a marked feature of some of the miniatures in Add. MS. 27695. This characteristic comes out even more strongly in the drawings of scenes of slaughter and mutilation in the border of the first page of the second leaf, a choice of subject appropriate to the text, which illustrates the theme of treachery by an interesting account of the dynastic history of Cyprus in the late thirteenth and early fourteenth centuries. The borders to the other two pages closely resemble other examples in Add. MS. 27695, having running patterns of a rather oriental type round the three sides and roundels enclosing insects in the base.

R. FLOWER.

106. LAURENCE NOWELL AND A RECOVERED ANGLO-SAXON POEM.

BY the generosity of Lord Howard de Walden the Museum has come into the possession of eight transcripts by the Elizabethan scholar, Laurence Nowell, Dean of Lichfield (*d.* 1576), and twenty-eight printed books of the sixteenth and seventeenth centuries in the original vellum wrappers, twelve of which have the inscription of ownership of William Lambarde and five that of Nowell. Included among these are copies of John Speidell's *New Logarithmes*, 1619, *A Collection of the Lawes concerning Liueries of Companies*, 1571, *King James's Daemonologie*, Edinburgh, 1597, R. Hitchcock's *Pollitique Platt for the honour of the Prince*, 1580, and J. Proctor's *Historie of Wyates rebellion*, 1595. Nowell was active in the revival of Anglo-Saxon studies in England, in concert with Archbishop Parker and his secretary John Joscelin, in the sixties of the sixteenth century. The interest of the scholars of that period was mainly in ecclesiastical, historical, and legal texts. Nowell, however, owned the manuscript of Beowulf and it has been shown recently that his was the hand which glossed certain passages in the famous Exeter Book of Anglo-Saxon poetry.¹ It is therefore appropriate that we should

¹ See the introduction to the facsimile published by the Dean and Chapter of Exeter, 1933, p. 91.

owe to him the recovery of a long-lost Anglo-Saxon poem, which is among these transcripts.

The most important manuscript included in the gift is a copy (Add. MS. 43703) of the Cotton MS. Otho B. XI, made while it was in the collection of Sir William Cecil in 1562. The manuscript suffered badly in the fire of 1731 and this transcript, which apparently represents the greater part of its original, is therefore of high value. Otho B. XI contained texts of the translation of Bede's *Historia Ecclesiastica* attributed to King Alfred, a version of the Anglo-Saxon Chronicle, a collection of laws, a poem on fasting, and a number of leechdoms. The two historical texts had been used by Abraham Wheelock while the manuscript was intact. Fragments only of these and of the laws now remain, the poem and the leechdoms having entirely disappeared. This poem, now restored to us in what appears to be a reasonably accurate transcript, is of considerable interest. Its metrical form is unique, for the alliterative lines in which it is composed are divided into twenty-nine stanzas normally of eight lines.

The subject is fasting, particularly the Ember Days and the Lenten fast. The periods assigned to the Ember Days (in the first week of Lent, the week after Pentecost, the week before the equinox in September, and the week before Christmas) agree with the statement of St Egbert in his dialogue *De Institutione Catholica*, Migne, *Patr. Lat.*, lxxxix, col. 440, where, as in the poem, the introduction of the practice into England is ascribed to Pope Gregory. The poem, which ends with exhortations to priests to avoid gluttony, ends incompletely. It has hitherto been known only through the quotation by Humfrey Wanley of the opening passage ('Wæs in ealddagum-Israheala folc', &c.). There is no evidence as to the date of composition, but it does not appear to be earlier than the tenth century.

Of the other transcripts most are of a historical nature. There is a copy (Add. MS. 43704) of a large part of the version of the Anglo-Saxon Chronicle known as the Peterborough Chronicle (now Bodleian MS. Laud Misc. 636); of part of the history of Florence of Worcester (Add. MS. 43705); and of the *Descriptio* and *Itinerarium Walliae* of Giraldus Cambrensis (Add. MS. 43706), two works which appear to have possessed great interest for sixteenth-

century scholars. Another volume (Add. MS. 43707) contains extracts from William of Malmesbury's *De Antiquitate Glastoniensis Ecclesiae* and a copy of Thomas de la More's *Vita et Mors Edwardi Secundi*. There has been some controversy about this last tract, which in this independent form only exists in sixteenth-century copies of which this appears to be the earliest (it was copied in 1566), but it seems probable that it is merely an excerpt from the chronicle of Geoffrey le Baker. Another small manuscript (Add. MS. 43708) contains what appears to be a compilation from various historical sources, Higden's *Polychronicon*, Henry of Huntingdon, &c. Two other small volumes (Add. MSS. 43709, 43710) contain copies of deeds of the hospital of St Katherine's near the Tower and of Andrew Boorde's *Itinerary* (printed by Hearne in 1735).

These manuscripts seem to have passed with many other of Nowell's manuscripts and printed books to his pupil William Lambarde, who published the first edition of the *Anglo-Saxon Laws* in 1568. A number of the printed books included in the present gift would appear to have come the same way.

Even apart from the great importance of the recovery of the greater part of the burnt MS. Otho B. XI this collection is valuable for the light it may be expected to throw, when studied in conjunction with other books and manuscripts of Nowell and Lambarde in the Museum and elsewhere, on the beginnings of Anglo-Saxon scholarship in England.

R. FLOWER.

107. A COLLECTION OF AUTOGRAPHS AND CHARTERS.

A COLLECTION of ten documents and seven charters presented to the Museum by the Rev. E. A. Dentith, F.R.G.S., contains some interesting items. One of these, a letter in Slavonic, is dealt with elsewhere in this number. The documents, which range from 1528 to 183—, include a Privy Council warrant to pay monies for the wars in Ireland, 1607, a letter from — Mazel to Arnaud, secretary of Louis XIV, 1677, a letter in Modern Greek from Zachaeus, *καθηγούμενος* of the monastery of Mega Spelaion, Morea, Greece, 1689, an order for the payment of salary to J. B. H.

Dugazon, the French actor, 1776, and others. A short note which throws some light on the methods used in the famous Westminster Election of 1775 may be quoted in full.

'Mr Griffiths' respects to the Duke of Northumberland & sends his Grace a parcel of Papers. He met with some scurrilous ones yesterday of the other side, & thought this the best way of answering them. They have been given out last night to a number of Ballad Singers & News Hawkers. Mr. G—— does not own himself the author, as it might offend some of his friends in Ireland.

Hyde Street, Tuesday Morn.'

It is not surprising that Thomas Percy, editor of the *Reliques*, as chaplain to the duke came into possession of this note, as is attested by the following annotation which is written in a hand identifiable as his: 'N.B. The Above is the Mr. Henry Griffiths; whose wife Frances corresponded with him etc. & afterwards published their epistles under the Title of Letters of Henry & Francis etc. in several Vols. 12^{mo}.'

The charters (Add. Ch. 70802-70808) range from 1350 to 1783. The two most interesting of these are the earliest in date, one (Add. Ch. 70802) relating to a suit of homage between Guillaume Roger and Jean Comte d'Armagnac concerning the moiety of the castle of Aurella held by the former in right of his wife, 28 December 1350, the other (Add. Ch. 70803) an inventory of goods surrendered by Godfrey son of Walter Mynninck to Sir Gerard tSerclaes, the names of many of the goods being given in Flemish, Brussels, 6 August 1418. The others have all some point of interest. R. FLOWER.

108. A LETTER IN SLAVONIC.

AMONG the papers presented by the Rev. E. A. Dentith there is an unusual item, without parallel in the Department of Manuscripts, namely, a letter in Serbo-Croatian, written in a cursive Cyrillic hand and dating from 1528. We know from an Italian note of receipt that the letter emanates from the chancery of the Sanjak of Bosnia. That province was now entirely in the hands of the Turks as a result of their overwhelming victory at Mohács in 1526, and much of Dalmatia itself

had been wrested from the *Serenissima*. The writer tells us who he is in the subscription: *Pisa sluga vaš dragoman i jazačija bašin za ljubav*—‘Writes your servant, interpreter, and head clerk’ (presuming that *bašin* derives from the Turkish word meaning ‘head’ and not from *Basha* = *Pasha*). The letter is addressed to the *Provveditore* of *Dalmatia*, and requests his good offices with his Lady in behalf of a delinquent servant, the writer’s brother, a weaver of the name *Djura Djurašinović Opaštović*. Though of purely domestic interest, the letter gives a glimpse of the essential solidarity among the Slav common folk beneath the surface variety of alien governments.

H. J. M. MILNE.

109. A KATHARINE ADAMS BINDING.

BY bequest of the late Sir Emery Walker the Department of Manuscripts has acquired a charming example of the work of the well-known binder Miss Katharine Adams (Mrs Webb). Her art is always prized for its delicacy and fine workmanship, and in the present case we have a rather more elaborate design than is found on the few examples of her bindings already in the Museum. The material is red niger morocco, and conventionally treated flowers, in pointillé, form the main scheme of the decoration. A green silk cover, embroidered with a rose tree and the late owner’s initials, protects this little book, which measures $3\frac{3}{8} \times 2\frac{3}{8}$ inches.

The manuscript (Add. MS. 43694) thus bound is a Book of Hours of Roman use written in Italy in the second half of the fifteenth century. Its contents are the usual ones: Calendar, Hours of the Virgin, the Penitential Psalms with the Litany, the Office of the Dead, and the Hours of the Holy Cross. Certain saints, viz. Eupuria, virgin and martyr (16 May), Herasmus, bishop and martyr (2 June), and Marcianus, bishop and martyr (14 June), written in red in the calendar, seem to indicate that the original home of the book was in the neighbourhood of Gaëta near Naples. A mysterious feast of a St Ambrose, abbot, also in red, on 31 October has defied identification. Three illuminated initials of the conventional white vine type are found before the Penitential Psalms, the Office of the Dead, and the Hours of the Cross. The manuscript may be seen in the

special exhibition of English bookbinding at present in the King's Library.

F. WORMALD.

110. NEW LETTERS OF JOHN WESLEY.

A PARTICULARLY valuable addition to the Wesley material in the Department of Manuscripts is due to the kindness of Mr C. Tindall, C.I.E., who, in fulfilment of the wishes of his late father, John Tindall of Cotmaton House, Sidmouth, has presented a series of thirty-six holograph letters of John Wesley to Miss Ann Tindall of Scarborough (1747-1806). They range in date from 6 July 1774 to 23 February 1790, the last showing only too clearly, in its shaky and uncertain characters, the influence of increasing age and infirmity. They are accompanied by typewritten transcripts (not always impeccably accurate) both of the letters themselves and of poems by Ann Tindall and others, from the originals at Sidmouth, and by useful notes on biographical and other points. With them is an original poem by Ann Tindall, sent to Wesley in August 1775, on his recovery from his illness in Ireland, and referred to by him in a letter of 19 January 1776 ('I did not disapprove of the Verses you sent me at the Conference; much less blame [you] for sending them'), besides contemporary copies of two hymns by John Cennick (1718-55) and of one by Charles Wesley.

So substantial an addition to the letters of John Wesley in the Department would in any case be notable; but the value of the gift is increased by the facts that these letters are all unpublished and that they are intrinsically of considerable interest. They are written in an intimate and affectionate and at times in a playful tone which gives them a real charm; and though some are brief and concerned with business affairs, others touch on matters of a wider appeal. Miss Tindall had literary leanings and wrote both hymns and other poems, though judging from the specimens of her work here represented she can claim no exalted rank among even the lesser lights of eighteenth-century poetry. Probably this was Wesley's own feeling, though he contrived, with much tact, to give her encouragement and more than once begged her not to 'bury your talent in y^e earth'.

The first letter of the series deals mainly with Miss Tindall's verses and gives her some sound advice:

'I have read over your Verses. There is a great difference between them: Some are far better than others. GOD has intrusted you with a dangerous talent: For who can bear Applause?

'As to the construction of Verses, I w^d give you a few little Advices; 1. Beware of *false Rhymes*; such as GOD—Word; Woes—Cause; Choirs—Powers; Vain—Name, and a few others: 2. Take care always to *end* an Hymn *full*; as you commonly do: D^r Watts often end's flat. 3. Do not write *too fast*: Finish one thing as well as you can, & then go on to another. 4. You will write best, when you *feel most*: I love Pathos above all. Therefore I am most pleased with y^e 39th Hymn, "O give me the wings of a Dove"! and wth y^e 60th, 61, & 62. If you please, write me a Letter, either in that measure, or in All Eights (whether four or 6 lines in a Stanza) expressing just your present Feelings and Desires.'

In a letter dated 29 November 1776 he writes that he has asked Mr Fletcher (i.e. John Fletcher, Vicar of Madeley, *d.* 1785) to look at a poem of hers: 'We altogether agreed in our opinion, That the Sentiments are just throughout; That the Diction is generally not to be blamed, & that many of the lines are good. Yet we are clearly persuaded, it is not advisable to commit them to the press. We know y^e taste of the World pretty well.'

The letters contain several references to Calvinism and the troubles occasioned by it in the Methodist societies. 'That bane of all vital Religion. Calvinism, has much hindered the work of GOD at Scarborough', he writes on 11 August 1776. 'But I hope, our Friends are now guarded against it, & will be carefull to warn others. You sh^d particularly watch over them y^t are just setting out, that they fall not into y^t deadly snare.' His attachment to the Church of England is more than once expressed: 'I am in hopes,' he writes on 16 August 1777, 'you will see a considerable increase of the work of GOD, both in Scarborough & the other parts of the Circuit; Especially if our Brethren can be prevailed upon, Not to leave the Church. It is highly probable, if we continue therein, a little leaven will leaven the whole lump.' And on 26 November 1785 he de-

clares: 'I think the Doctor must be in a dream, or out of his Senses, to talk of the Methodists' Separating from the Church! Stay till I am in a better place. It will hardly be while I live.'

The letters have received the number Add. MSS. 43695, 43696. The Rev. John Telford, editor of *The Letters of John Wesley, A.M.* (London, 1931, 8 vols.), has kindly supplied some notes on this correspondence.

H. I. BELL.

III. CHARLES DICKENS'S LETTERS TO HIS WIFE.

MRS KATE PERUGINI, daughter of Charles Dickens, presented to the Museum in 1899 the letters which her father had written to his wife before and after marriage, attaching the condition that they should be reserved for twenty-five years, a period which she afterwards extended for the lives of herself and her brother, the late Sir Henry Fielding Dickens. The recent death of the latter released the letters and they have now been incorporated in the collections as Add. MS. 43689. The letters are 136 in number and range between 1835 and 1867. The first sixty bear dates previous to the marriage and, with trifling exceptions, have never been published. They relate to the health and love affair of the parties and to the publication of 'Pickwick'. The remainder were written at irregular intervals during Dickens's absences from his family on professional and other business. The most interesting of them have been published in *The Letters of Charles Dickens*, 1882, most of those not included being in the main of an unimportant nature. This series ends in 1856 and contains nothing directly bearing on the differences between Dickens and his wife which led to their separation in 1858. Four letters written after the separation are of a more or less formal character. A prayer for family use, in Dickens's hand, is included in the collection. A statement in Mrs Perugini's hand records that the letters were given to her by her mother to be preserved and ultimately published as evidence that Dickens 'had once loved her' and that the separation was not owing to any fault on her side.

By an arrangement with the Dickens family the administration of the copyright, both for periodical and book publication, has been vested in the Trustees.

R. FLOWER.

112. SOME ORIENTAL MANUSCRIPTS.

AMONG the manuscripts recently acquired by the Department of Oriental Printed Books and Manuscripts there are three which merit especial mention.

In his *History of Ottoman Poetry*, vol. I, pp. 428ff., Mr Gibb gives an account of a Turkish romantic poem variously entitled by bibliographers 'Ferrukh-Náme', 'Khurshīd u Ferrukh-Shād', and 'Khurshīd-Náme', which was composed by Shaikh Oghlu. The poem is extremely rare, and no copy had been seen by Gibb, whose information was wholly derived from second hand. By a happy chance a fine manuscript of it has been secured by the Department of Oriental Books and Manuscripts. It contains 235 folios, written in a very good hand, apparently of the fifteenth century, and measures 10 by 6½ inches. As soon as we open it we observe that the first two titles mentioned above as given to it by bibliographers are wrong: the names here authenticated are *Faraḥ-nāmah* and *Khurshīd u Faraḥ-Shād*, with an alternative *Ḳışṣah i Khurshīd-Bānū* given on the flyleaf. The theme of the poem is a romantic tale of the love and adventures of Khurshīd, daughter of King Sīyāvush, and Faraḥ-Shād, son of the king of the Western Land (Maghrib). The King of Cathay, enamoured of Khurshīd, made war upon Sīyāvush, but was slain by Faraḥ-Shād; and then Faraḥ-Shād, returning home to the Western Land, was cast into prison, from which, however, he was soon released on the death of the king, and thereupon he ascended the throne and wedded Khurshīd, everything ending happily in orthodox fashion.

Two Persian manuscripts also deserve notice, as they are apparently unique, no copies being on record as far as can be ascertained. Both are treatises on Sufic mysticism. One of them is entitled *Kitāb ul-tasfīyah fi ahvāl il-mutaṣarrifat*, and its author was Amīr Ḳuṭb ul-Dīn Abu 'l-Muẓaffar Maṣṣūr ibn Ardashīr al-'Ibādī. The date of copying is A.H. 707 (A.D. 1307-8), and the number of folios 131. The other work is *Ḥadīkat ul-ḥakīkat*, and it was composed in A.H. 641 by a scholar who gives his name and pedigree as Abu 'l-Faṭḥ Muḥammad ibn Shaikh il-Islām Abi 'l-Ma'ālī il-Muṭahhar ibn Shaikh il-Islām Abi Naṣr Aḥmad ibn Abi 'l-Ḥasan ibn Aḥmad





XLIII. DRAWING BY JOHN CROME

ibn Aḥmad ibn Muḥammad ibn Jarīr ibn 'Abd Illāh ibn Laiṣ al-Balkhī al-Jāmī al-Namaḳī. The preface is in Arabic. The date of copying is A.H. 706 (A.D. 1306-7), and the book contains 113 folios. Both manuscripts measure 10 by 7 inches, and are in excellent handwriting of the period. L. D. BARNETT.

113. DRAWING BY JOHN CROME.

A BEAUTIFUL drawing of trees overhanging water was recently purchased from the Florence Fund from Sotheby's sale, 19 December 1933, lot 88. The drawing, which is in black chalk and water-colour, was in its original frame, and the blue and greens have faded to a somewhat uniform brown. The reproduction here given shows quite clearly the darker unfaded portion which was beneath the blackened border on the glass of the frame (Plate XLIII). The drawing is also reproduced as frontispiece to the Guide to the Exhibition of English Art which is open in the Prints and Drawings Gallery throughout 1934. The latter reproduction only gives the part which was exposed in the frame, and in its present mount. The fading, which is the fate of so much of the indigo used by English water-colour painters, by no means impairs the beauty of the design.

The drawing was originally given by Crome to Madame de Rouillon, who with her two sisters, the Misses Silke, established a ladies' school at the Chantry, Norwich, after their father's death in 1795. Crome taught at the school, and was their personal friend. It had remained in the family and was put into Sotheby's auction by a direct descendant of one of the Misses Silke who married a Mr John Oakley.

The drawing certainly dates between 1800 and 1807. The back-board of the old frame was inscribed outside in ink, possibly in the artist's hand, *Caistor Castle, John Crome*, and inside in white chalk *M^{rs} De Rouillon Chantry*. In the Norwich Society's Exhibition of 1807 were three views of Caister Castle (near Yarmouth) 'coloured on the spot' (see Collins-Baker, *John Crome*, 1921, p. 125). These had not been identified, and the present drawing is possibly one of them. The title might only imply that they were drawings done near the castle, of which only small remains were in existence.

A. M. HIND.

114. THE ELGIN MARBLES IN AN IDEALIZED SETTING.

A LARGE water-colour painting by James Stephanoff, dated 1833, representing the Elgin Marbles and other antiquities in the British Museum, has been presented by Mr George A. Simonson through the National Art-Collections Fund (Plate XLIV).

The drawing was shown in the Old Water-colour Society's exhibition of 1833 under the title of 'The Virtuoso', with a description as follows: 'the surrounding antiquities are a selection from the Elgin Marbles, the Hamilton Vase, and the Mosaic pavements in the British Museum; on the walls are the metopes, representing the battle of the Centaurs and Lapithae; underneath is the celebrated frieze; on the left of the picture is the mutilated group of the Fates; opposite to which are the remains of the statues of Ceres and Proserpine; and on the table stands the marble bust of Pericles, under whose direction the Parthenon was erected.'

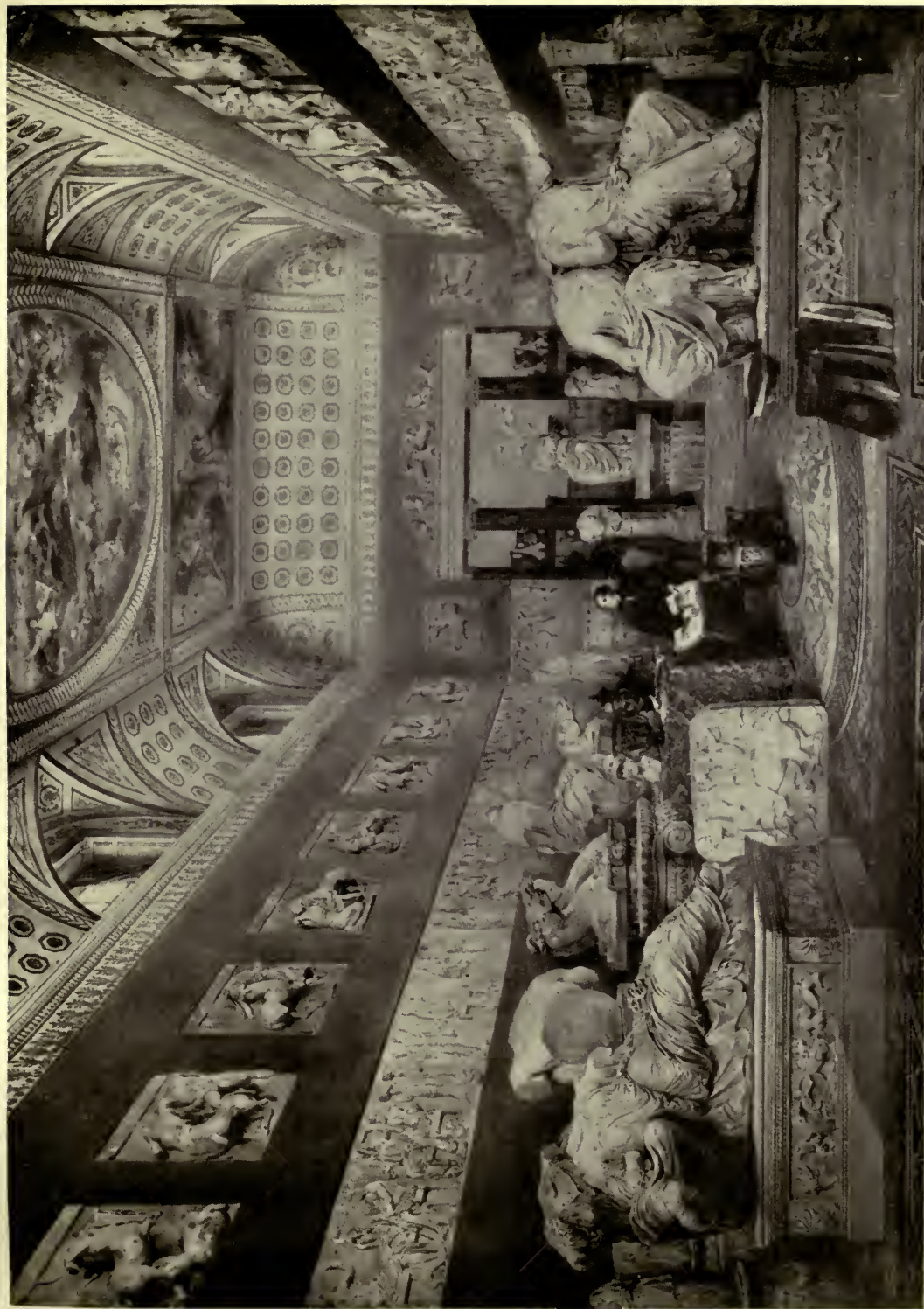
The drawing is a composition, based in part on the arrangement in the temporary Elgin Room (1817-31), but not showing the collection as it ever actually appeared. For the history of the collection and its placing in the Museum reference should be made to *Ancient Marbles in the British Museum*, VII (1835), p. 35 and pls. 18 and 19, and A. H. Smith, 'Lord Elgin and his Collection', *Journal of Hellenic Studies*, 1916, p. 350.

The artist may have intended to represent Lord Elgin in his 'Virtuoso'. This is at least more probable than identification with Edward Hawkins, Keeper of Antiquities in 1833, while Sir Henry Ellis, the Principal Librarian, in no way resembles the figure.

A. M. HIND.

115. ENGRAVING AFTER ANDREA MANTEGNA.

AN undescribed early state of one of the contemporary versions of Mantegna's *Risen Christ between St Andrew and St Longinus* has been presented by Messrs P. and D. Colnaghi & Co. The Museum already possesses a later state, with added shading, and lacking the quality of the impression now acquired. The engraving has been attributed to Giovanni Antonio da Brescia (Bartsch, XIII,



XLIV. THE ELGIN MARBLES IN AN IDEALIZED SETTING



318, 3, and Hind, *Catalogue of Early Italian Engravings in the British Museum*, p. 343, 7*).
A. M. HIND.

116. CONTEMPORARY PRINTS AND DRAWINGS.

SIXTEEN etchings by Eugène Bérjot have been presented by the Bibliothèque Nationale, Paris. They form a most acceptable supplement to the series by Bérjot already in the Department of Prints and Drawings.

A series of forty-one prints by English and foreign artists, selected by Mr Campbell Dodgson, has been presented by the Committee of the Contemporary Art Society. Other gifts include a splendid series of twelve drawings and water-colours by Sir George Clausen, R.A., twenty-one etchings and one mezzotint, largely animal subjects, by Herbert Dicksee, R.A., water-colours by Sir D. Y. Cameron, R.A., and Willy Eisenschitz, presented in each case by the artist, and two water-colour drawings by Charles Ginner, presented anonymously. Among Clausen's drawings are portraits of Sir Emery Walker, Henry Festing Jones, and Dr Thomas Ashby.
A. M. HIND.

117. THREE ANTIQUITIES FROM SYRIA.

THE two seals illustrated on Plate XLV, 10 and 11, are said to have been found at Carchemish. The larger is a bead of soft blackish brown stone, a little more than one inch long and slightly less than one inch across, of more or less lentoid shape and pierced lengthwise. The subject represents an oryx giving milk to her young and turning her head back to touch its hind-quarters. Above are three drilled circles. The young animal is no more than a series of drilled holes joined together; the mother's legs are similar but her body and head are most carefully carved. The lentoid shape and the subject both suggest the strong influence of Mycenaean art, or the similar group of a goat and kid on a plaque of glazed composition from Knossos. This example is probably a Syrian imitation of a Mycenaean type, made about 1400-1200 B.C., and the motif survives to reappear in the groups of cow and calf among the ivories of Arslan Tash and Nimrud.

The central figure on the scaraboid is probably intended for a lizard.

The two opposed bird-headed winged monsters are balanced by two bulls kneeling with heads turned back. A reasonable date for this object is about the ninth century B.C.

A bronze seated figure, which is also certainly from North Syria, once had arms fitted separately and eyes inlaid in the Sumerian manner, and was covered with gold or silver foil pinned down along lead-filled grooves which remain at the back. The fringed straps across the chest seem to be a misunderstanding of the cloak with a thick border in which one of the Syrian deities is commonly wrapped. This figure was fastened to its throne by a hook under the lap and prongs projecting from the feet. If the forelegs were perpendicular, the trunk sloped backwards at an angle of about 75 degrees. Height $4\frac{1}{2}$ inches.

R. D. BARNETT.

118. MYCENAEAN AND GREEK GEMS.

THE most important pieces in a series of Mycenaean and Archaic Greek intaglios, recently acquired through the J. R. Vallentin Fund, are illustrated from impressions in Plate XLV. A rock-crystal lentoid (1) has a bull with head turned back in front of a branch or tree which stands apparently on an altar; underneath the bull is a shield. In subject and material this resembles the L.M.I gem from a Mycenaean tomb at Ialysos (*B.M. Gems*, 71), but its style is not so free. Two cornelian lentoids (2 and 3) have animal subjects which occur elsewhere: a calf falling and kicking at an arrow-wound, and two galloping calves. Another (4) has a dog wearing a collar. An agate lentoid (5) bears a curious design of a deer standing with a bird above and in front and a cuttlefish underneath. These are all L.M. III in date, about 1300 B.C. The Greek stones are green steatite. An amygdaloid (6) of very early style, about 700 B.C., has two goats beside a tree. A thick disk (7) has devices on both faces and a ribbed edge, like an ivory seal. On one side is a sphinx, on the other a radiating figure composed of two horse protomes, two griffin heads, and two serpents. This and a heavy pyramidal seal with a lion on its base (8) are to be dated about 600 B.C., and a scaraboid with an eagle (9) about 500.

E. J. FORSDYKE.



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16



XLV. 1-9, MYCENAEAN AND GREEK GEMS (1 : 1)
 10, 11, SYRIAN SEALS (1 : 1). 12, ROMAN CAMEO (2 : 1)
 13-16, GREEK GEOMETRIC BRONZES (4 : 5)



119. EARLY GREEK BRONZES.

FOUR particularly fine bronze figures of the class that is generally called Geometric have been acquired through the J. R. Vallentin Fund for the Department of Greek and Roman Antiquities (Plate XLV, 13-16). The largest of these is a purely decorative piece, a fantastic horned bird supported on a knobbed pole from a rectangular cusped base. There is a suggestion of a horse about this creature's head, but it can hardly be an anticipation of the archaic cock-horse. A slanting hole pierced from the breast to the middle of the back is so accurately adjusted that the figure hangs vertically from a string. The underside of the base is moulded with reduplicated outlines, apparently for use as a seal, as is common with such figures. The bases of the long-legged bird and the lamb are also made for sealing, the one rectangular with a simple key pattern, the other trefoil with four pellets in each of three rings. The short-legged crested bird seems to be meant for a farmyard cock. Its comb and tail are decorated with small rings containing central points. This is also evenly balanced from the ring on its back. The formal design of the large seal is in the Geometric tradition, but the freedom of the other representations is nearer to the Protocorinthian style. They should probably be dated about 700 B.C.

E. J. FORSDYKE.

120. A CAMEO PORTRAIT OF A ROMAN GENERAL.

THE Department of Greek and Roman Antiquities has acquired through the J. R. Vallentin Fund a steatite cameo bearing the bust-portrait of a bearded man in the dress of a Roman general (Plate XLV, 12). Over his cuirass he wears a military cloak fastened with a plain circular brooch on his right shoulder and falling in zig-zag folds over his left; his pleated tunic is visible at the neck. He has thick curly hair, beard, and moustache; his nose is broad and flat; and his eyes are large and almond-shaped. The head is turned slightly to the left. The stone is 24 mm. ($\frac{15}{16}$ inch) high, and its greatest thickness is 11 mm. ($\frac{7}{16}$ inch); it is dark greyish brown in colour. The oval background is broken away for some distance along the right edge, but the bust and head are perfectly preserved.

The cameo is believed to come from Greece. The features and dress suggest, in their general type, a portrait of the late second or early third century A.D.; the uniform is of the classical, not the post-Constantinian, kind, and the manner of wearing the hair and beard is that in fashion under the Antonines. But the style differs from that of cameos made about A.D. 200. The workmanship is careful, even minute; and the flattening and simplification of the planes are evidently deliberate. This does not seem to be explained by the exigencies of the medium; it would rather suggest the formal sense of a later period. During the fourth century there was a revival of interest in the types and fashions, and to some extent the style, of earlier Roman imperial art; and this cameo may perhaps be a product of this archaizing phase of late antique taste. R. P. HINKS.

121. EXAMPLES OF MESOLITHIC ART.

RECENT discoveries have stimulated interest in the middle Stone Age, between the Palaeolithic and the use of polished stone; and an example of primitive art from Romsey belonging to the period in question has been deposited on loan by the Rev. S. T. Percival. It is the tine of a red deer engraved with rows of chevrons, evidently something more than a mining pick (Plate XLVI). About two years ago an excavation was made for a septic tank near the point where the Salisbury road leaves Romsey, and about $\frac{1}{4}$ mile from the main channel of the Test. The surface is here about 70 feet above sea-level, and near the river about 42 feet. The tine lay isolated in a greenish muddy sand mixed with gravel 20 feet from the surface (8 feet above the river bank and 50 feet above the sea). It is natural to turn to Denmark for parallels, as the harpoon of Maglemose type found 25 miles off the Norfolk coast in moorlog suggests a land bridge across the North Sea at that date; and several engraved bones of the period are published, mostly with patterns in dotted lines. Detached tines are also frequent, but one fragment from Svaerdborg is engraved with groups of chevrons much like the Romsey specimen, and is declared unique in Denmark (*Mém. Soc. Antiq. du Nord*, 1926-7, p. 113, Fig. 61). The site is one of the best known in the Ancylus (Boreal) period, and contemporary



XLVI. ENGRAVED DEER-ANTLER FROM ROMSEY AND OX-
BONE IMPLEMENT FROM THE THAMES (5 : 6)



decoration is well illustrated in Sophus Müller's *Oldtidens Kunst i Danmark: Stenalderen*.

Opportunity is taken to put on record an engraved bone adze-head which was acquired in 1927 (Plate XLVI). It came from the Thames, and like several from a lake-dwelling in Holderness (*Archaeologia*, lxi, 599) is the distal end of the radius of an ox, the bone being cut transversely to give a cutting edge (as *Journ. R. Anth. Inst.*, lxi, 327, Plate XXXIX, Fig. 3), or socketed for a stone implement. But the present example was evidently not for any ordinary purpose; and the unusual decoration is clearly akin to that of the Romsey tine.

REGINALD A. SMITH.

122. ENGLISH GLASS.

A NOTABLE gap in the Museum collections has been filled by the generosity of Mr Rennie Manderson, who has presented eighty-three specimens of glass, mainly English work of the eighteenth century. The Museum contains a number of pieces of English glass of capital importance, but the ordinary domestic glass of the period has hitherto been scantily represented, although a bequest of twenty-one examples from Dr H. R. Hall, Keeper of the Department of Egyptian and Assyrian Antiquities, who died in 1930, did something to make up the deficiency.

Mr Manderson's gift includes a comprehensive collection of small and medium-sized drinking-glasses, beginning with the baluster period and extending to the close of the eighteenth century, the ordinary tavern glasses and finer wine and cordial glasses being equally well represented. Three of these pieces deserve a special note. The first is an early baluster of the late seventeenth century, with an irregular tear and a narrow fold on the foot, showing the Venetian influence common to all early specimens. The second, a rare fine incised twist of about 1750, has an unusual trumpet bowl with a collar beneath it. The third is a cordial glass which exhibits the exceptional feature of a tinted opaque twist and which can be dated at about 1780. Among other vessels connected with wine and spirits may be mentioned a glass of about 1765, made in the form of a boot with a canting allusion to the unpopular prime minister, Lord

Bute, as well as an unusually fine toddy-ladle and a comport for holding punch-glasses.

There are also some unusual pieces which do not come under the category of drinking-glasses and which include sweetmeat-dishes, patch-stands, a mortar for grinding face-powder, and a knob for calendering linen. A rare example is an early candlestick with two tears in the knop and true baluster of the stem, which latter surmounts a fine domed and folded foot. The collection further contains one example each of the Bristol opaque and Nailsea marbled types, and there are a few pieces of continental origin which are not without their interest.

WILLIAM KING.

123. A PERSIAN POTTERY JUG.

A PERSIAN jug acquired through the Vallentin Fund is the only addition to the Near Eastern Ceramic Collections for January. It is almost devoid of ornament but distinguished by its graceful form and delightful material. It has suffered the usual fate of buried Persian pottery and is now a mosaic of repairs; but the beauty of the lettuce-white glaze set off by discreet touches of blue on the edges is still apparent and has indeed acquired a further attraction in the silvery iridescence which burial has added to parts of the surface.

The form is simplicity itself, a globular body and cylindrical neck, but it is redeemed from commonplace by a slight contraction below the lip. This deft touch of the potter's hand is a stroke of genius. The ware is similar to that of a *lakabi* box described in the last number of the *Quarterly* and it was probably made at Rayy (Rhages) in the twelfth century.

R. L. HOBSON.

124. INLAID BRONZES OF THE HAN DYNASTY.

ONE of the most important archaeological finds made in China in recent years was at Chin-ts'un, near old Loyang, in Honan. Here a group of graves, excavated, unfortunately, in the usual unscientific manner, have yielded a remarkable series of objects in bronze, jade, pottery, and lacquer, which evidently formed the furniture of princely interments. Some idea of their variety and quality





XLVII. INLAID BRONZE FINIALS FROM CHIN-TS'UN

has been given by Bishop White in two articles in the *Illustrated London News* (28 Oct. and 4 Nov. 1933) and sinologues were astonished to learn that the whole series was assigned to a period in the Chou dynasty variously calculated as in the sixth or fourth century B.C. The evidence for this attribution is a historical reference in an inscription on a bronze bell which formed part of the find; and the conclusion was astonishing because most of the objects were of types which have hitherto, with very good reasons, been regarded as of the Han dynasty (206 B.C.—A.D. 220). There seems to be no doubt about the Chou date of the bell; but that it necessarily carries with it all the other things found in this group of tombs is not so apparent; and until we are given convincing proof that all the objects in all graves must have been of the same date, or alternatively that the bell could not have been an 'antique' at the time of burial, it will be premature to revise our well-established ideas of the nature of Han art.

We shall therefore continue for the present to describe as Han the three remarkable examples of inlaid bronze work which are illustrated in Pl. XLVII. They are a part of the Chin-ts'un treasures and in themselves are evidence that we have here to do with a princely interment. The splendour of the equipment indicated by these three items of chariot furniture could hardly have become any but a royal personage.

One is apparently the finial of a central chariot pole. It takes the form of a water-buffalo's head, powerfully modelled in naturalistic style and heavily gilt where it is not inlaid with gold and silver. The eyes are made of a black lacquer-like composition. The pole-socket at the back is rectangular. The two other pieces appear to be ends of two side shafts and they are fitted with rests for a cross-bar. The design of these two pieces is superb. It is highly conventional, the hinder and upper part representing a dragon's head with gaping jaws of which the lower tapers off into the cross-bar support. The curious bird-head terminal is quite in keeping with the idioms of Chinese bronze composition at this time. It is frequently seen on the small bronze ornaments found in Northern China, especially those which have a flavour of Siberian art. The series of thread holes

along the lower jaw were probably used to attach a strip of leather on which the cross-bar would ride.

The three pieces match in their decoration. On top of the buffalo head is gold plating broken by circles in which are silver rings and by bands of inlaid silver striping. On the ears and under the muzzle are inlaid spiral scrolls in gold and silver similar to those seen on fig. 2. The patina in places has taken on a deep brownish red colour. The length of this object from back to front is 6.5 inches.

The detail of the two shaft-ends is sufficiently clearly seen in the reproduction, and the ornament consists chiefly of inlaid spiral scrolls in gold and silver. The length of this pair of finials is 10.75 inches.

The artistic merit of these objects is self-evident; and representing as they must do the best craftsmanship of the period, they are of inestimable value to the student of early Chinese art. They were acquired by purchase through the Vallentin Fund with very generous help from the National Art-Collections Fund. R. L. HOBSON.

125. A GLASS PALL FROM CHIN-TS'UN.

ANOTHER extremely rare and interesting object acquired through the Vallentin Fund is a set of 370 glass tesserae found in the same princely tombs at Chin-ts'un which produced the inlaid bronze finials. They are shown in Plate XLVIII laid out as they are believed to have been arranged in the tomb, and it is thought that they were applied to the coffin cover which was of some textile material. Each of the pieces which make up the main body of the pall is pierced at the four corners so that it could be attached with thread or wire.

The tesserae are of semi-opaque, pale honey-coloured glass, the surface of which has in most cases disintegrated in the earth into a powdery white. The interior tesserae are quite plain and the border pieces are deeply incised with designs of dragon, tiger, red bird, and tortoise and snake, the emblems of the Four Quarters of the Universe. Alongside the main body is arranged a fringe of disks alternating with lozenges, also incised, the former with dragons and the latter with quatrefoils. The incised ornament has been inlaid with gold, but only traces of this now remain; and it is possible that leaf gilding was also applied to other parts of the tesserae. Plate XLVIII shows



XLVIII. GLASS TESSERAE FROM CHIN-TS'UN



examples of the decorated tesserae. The whole as laid out measures 67 inches in length.

While there is no reason to doubt that this important object comes from the tombs at Chin-ts'un, near Loyang, the scheme by which it is said to have been arranged and the use to which it is said to have been put, though likely enough in themselves, can only be accepted with the necessary reservations which apply to most excavated material in China. So long as these excavations are carried out in secret and the descriptions of them rest on hearsay, all statements regarding them must be subject to revision.

It is in any case certain that the glass of the pall is not complete. One of the plain pieces, for instance, is missing and has been replaced by an engraved tessera which should belong to the border. No doubt there was originally more of it, perhaps another row or two, which have been broken or lost.

But, complete or not, it is a truly remarkable object, the like of which has been found nowhere else in China. If our dating of the inlaid bronzes is correct, it belongs to the Han dynasty, as indeed one would expect from the style of the decorated pieces. As glass it is of much interest, for no one could reasonably suggest such objects as these were made anywhere but in China.

In the absence of any written evidence of glass-making in China before the fifth century A.D., it was for a long time assumed that all glass of earlier date in China was imported. But proofs of a native glass manufacture at least as early as the Han dynasty have been accumulating, and when the history of Chinese glass, which is long overdue, is written, this glass pall from Chin-ts'un will be one of the important witnesses.

R. L. HOBSON.

126. AN EARLY MUGHAL ILLUMINATED PAGE.

A YEAR or two ago a discovery, at once exciting and sad, was announced by Mr Mahfuzul Haq. There had come to light in India a portion of a manuscript of the Ta'rikh-i Alfī, which seemed from its magnificence to have been the Imperial copy made for the library of the Emperor Akbar. But it was no more than a fragment of the work. An opportunity has since occurred for the Museum to

acquire a fine leaf from it with a miniature on each side. Owing to a substantial contribution from the National Art-Collections Fund it was possible to take advantage of the opportunity.

The *Ta'rikh-i Alfī* owes its origin to Akbar who, in the year 990 of the Hijra, ordered the preparation of a history of the world down to 1000 to commemorate the arrival of the millennium. It was carried down to 997 by the year 1001 which corresponds to A.D. 1592-3. Several unillustrated manuscripts, one continued to the year 974, are in the Department of Oriental Manuscripts. The text of the portion recovered is of little importance, for it deals with the history of the 'Abbāsīd house during the ninth century, at which point it is merely a compilation from earlier surviving sources. The illustrations, however, are as fine as any that survive from the period of Akbar. The great page, now without any margins, measures $16\frac{1}{2} \times 10$ inches and is only equalled by the famous Jaipur Razmnāma and the Timurnāma at Bankipur. The enormous Ḥamzanāma painted on cotton alone exceeds it in size. The names of the painters were originally recorded below the miniatures, but, as so often, most of them have been cut away in binding. Five alone survive: Sūr Dās and his son Shankar of Gujarat, Sarwan, Tiriyyā, and Brihaspat. These names, except the last, occur in other famous manuscripts of the period, especially the Dārābnāma and the Bāburnāma in the Museum collection.

These manuscripts are generally supposed to have been finished about 1575-80. The new page from the *Ta'rikh-i Alfī* may be placed with confidence about ten years later, both on the grounds of style and of historical evidence of the composition of the work. It thus marks the complete maturity of the first Mughal style.

The scene represented on the recto of the Museum leaf (Pl. XLIX) is the destruction of the tomb of Ḥusain at Kerbala by the orthodox Caliph Mutawakkil (A.D. 847-61). By his order the building was not only razed but the site ploughed up. The artist has made skilful use of the division of the page between text and illustration. The main lines of the composition seem all to diverge from a point outside it on the left, thereby giving an impression of directed action to the whole. The treatment of the man on the harrow shows a familiarity

و از جمله قایل این سال آنکه مردی که او را محمود بن فتح کشفی اصل از سیاه پور و در سامره و قدس
 کشتن با یک حرمی حاضر بود چون سید بابک بردار کشید و سر و زخمی میرفت و باقی داری
 و آنکه از کتب بان داری بود و بعد بابک بی تکریمت تا آنکه درین سال دعوی فوت گرفت
 سرخ ذی القربن احم دست و دست لغز از او پیش و بهال سابعیت او نمودند و بهر توست
 کردید و از جهت اسباب مملاتی چند بهر بخت و او را مصیبت نام نهادند و با مدس
 عمار الشیطان و چون این بهر متوکل رسید از مودتا و از احسان تا زبانه نریند که بمیرد
 یا تو که سید و چون تا زبانه چند خورده گفت تو که در متوکل فروود تا سبکی از سبایان او
 او را در نه نریند و در سبت و بنعم شهر ذی القربن سال این محمود و از جمله قایل این سال آن که
 متوکل فروود تا سبکی بن زبانه علی بن بحیرن بن ابی طالب علیه السلام را که در بعضی فوای
 می بود و حاجتی از شتیان با و ترود و اشتره بچو دکان که با و خروج کند گرفته و بعد از کشتن
 بسیار فروود تا او را در زندان کردند و در شهر ذی القربن سال متوکل از میان بچو بر کرد و داشت حیرت
 سپید که کجاست و متوکل و چون از مردمان سبت گرفت و دو بهر دیگر را که سبت و متوکل بود و در حیرت
 نیا و یک اندیشه داشت که زمان خلافت کمال ایشان بجا میفرمود و او را ده کی خان بود که
 خلافت میفرمود و چون آن امتدادی نه داشته شد و مودت بآن منصب نرسد و سبت سامانی
 بسیار افت گشت و تا نرسیده که از ره حکومت و فصل بوقت قرار گیرد سبت
 فروود تا سبت خوار نشین خود تو که سبتی که بر زنده اند بهر وی بیعت اندیش
 و چون با سبت سبکی که سبت خود را حکم میکند با سبت مراد اوست

متوکل فروود تا قرام حسین علیه السلام و سبت او را با خراب کردن
 و سبتی که در آن مقام بود با خاک یکسان ساختند و مرد را از زیارت سبتین مقدس و مرقد
 مطهر آنحضرت منع نمود بکرا آن موضع را از مرد سبت زکات سبتین و سبوات و علویان
 و زمان او بسیار در خوف می بود و درین سال از امراء عظام حسن بن سهل وفات یافت
 و درین سال از امراء عظام محمد بن ابی بکر بن مصعب را که از کبار امراء عباسیه بود و برادرزاده
 محمد بن اسحق زهره او در عین سلطان ابوسعید محمد بن یوسف مروزی که ایالت ولایت ارمینیه
 با و تعلق داشت وفات یافت و باز حاجی بهر توش یوسف بن ابوسعید ارزنانی داشت





with European art much commoner under Jahāngīr than under Akbar. Basāwan, alone of the painters of the period, seems to have acquired so much knowledge and mastery of the European style from the engravings introduced by the Jesuits; and so, though there is no ascription on the page, it is possible to hazard an attribution to his hand.

On the reverse, three separate scenes are represented; at the top, the murder of Yūsuf, wālī of Armenia, by insurgents; in the middle, the execution of the insurgents by Boghā, general of Mutawakkil; and at the bottom, the mosques of Egypt burned and the inhabitants drowned by Frankish invaders.

B. GRAY.

127. THE 'CHARLES BEVING' COLLECTION OF TEXTILES.

A LARGE and important collection of (1) West African textiles and (2) Javanese 'batiks' has been presented to the Sub-Department of Ethnography by Mr C. A. Beving, on behalf of Messrs Beving & Co., Ltd, of Manchester.

(1) These specimens of native-woven and native-dyed cloth, more than 200 in number, were collected in various parts of West Africa, more particularly in Nigeria, the Gold Coast, Dahomey, Mendi-land, Gambia, and Senegal, during the latter part of the nineteenth century, in order to provide samples for imitation by the Manchester export trade.

A series such as this could probably no longer be obtained, since West African native industries have been seriously affected by European influence. Of particular interest are the variety of designs, often very effective, produced by the so-called 'tie-dyeing' process. The effects are achieved by protecting parts of the cloth from the dye, generally indigo, (*a*) by embroidering, and picking out the embroidery after dyeing, (*b*) by 'stitch-tying', (*c*) by 'rope-tying', or crimping, (*d*) by tying up in small bunches before dyeing. Each of these processes is illustrated in detail by samples of cloth in all the different stages of manufacture—a most instructive technological series. In addition there are cloths dyed by a kind of 'batik' process, with the use of a wax or rice-paste 'resist'.

A number of finely embroidered tobes and caps, wooden fans and carved gourds are also included in this West African series.

(2) There are about 100 Javanese 'sarongs' and 'slendangs' in 'batik' work, whereby the designs are reserved by painting with a wax resist before dyeing, and subsequently boiling the wax out. Some of these show the influence of Western ideas; in one specimen the all-over design is composed of representations of umbrellas, bicycles, and gramophones—an interesting example of culture-contact!

The donor has requested that this collection be known as the 'Charles Beving Collection' in memory of his father, who formed it originally. Part of this collection was exhibited temporarily in the Manchester City Art Galleries last year, where it aroused considerable interest.

H. J. BRAUNHOLTZ.

128. AN ETHNOGRAPHICAL SERIES FROM THE SUDAN.

A LARGE and valuable Ethnographical Series, comprising about 250 pieces, collected from various tribes of the Anglo-Egyptian Sudan, has been presented to the Ethnographical Sub-Department by Major and Mrs P. H. G. Powell-Cotton. These specimens were obtained during the donors' expedition in 1933, and are all carefully documented. The chief tribes represented are the Dinka, Latuka, Jur, Lango, Bari, and Azande, and the objects range from spears and shields to personal ornaments and objects of domestic use. It is impossible to do justice to such a collection in a short note, and it is perhaps invidious to single out particular pieces from a collection, the importance of which consists chiefly in its range and comprehensive character.

A few pieces are illustrated in Pl. L. The vase with human head from the Azande is an excellent piece of realistic modelling in which racial character is clearly expressed (Fig. 2). The helmet, from the Latuka tribe, is worn by men in funeral dances. It is covered with brass plates and ornamented with red and black clipped feather plumes, and white ostrich feathers (Fig. 1). Some of the portable wooden stools contain hollowed-out receptacles for tobacco and other small articles. Perhaps the most ingenious combination of uses is seen in the ambatch wood shield from the Dinka, covered



1



2



3

L. 1, HELMET WORN IN FUNERAL DANCES, LATUKA TRIBE (Ht. 3 ft. 10½ in.). 2, POTTERY VASE, AZANDE TRIBE (Ht. 12½ in.).
3, POTTERY LION, SHILLUK TRIBE (L. 7 in.)



1 (Height 5 ft.)

2 (Height 6 ft. 4 in.)

3 (Height 5 ft. 5 in.)

LI. CARVED AND PAINTED WOOD SHIELDS FROM DUTCH
NEW GUINEA

with skin and provided with four little wooden feet. This, though primarily a parrying shield, can also be used as a stool or pillow by being placed on its feet, or as a float when swimming; moreover it contains 'pockets' for tobacco, tinder, &c.—a very useful provision for a people that goes practically naked.

Two sets of potter's tools, from the Latuka and Lango tribes, are included in this collection, which is also accompanied by photographs showing the actual use of some of the specimens.

H. J. BRAUNHOLTZ.

129. CARVED SHIELDS AND SPEARS FROM DUTCH NEW GUINEA.

THE Ethnographical Collections have been enriched by a gift from Lord Moyne, D.S.O., of a very interesting group of objects from an almost unknown region of South-Eastern Dutch New Guinea, inhabited by warlike and truculent members of the Papuan race, who are still living in the Stone Age.

These objects were collected by the donor in 1929 from two villages about 60 miles up the Eilanden River, and its tributary the Kampong (approx. 139° E. long., 5° 30' S. lat.). They comprise elaborately carved shields, spears, and canoe prows, bows and arrows, cassowary bone daggers, fishing nets and other objects.

A selection of the shields and spears is shown in Plates LI and LII. In spite of their size the shields (Plate LI) are very thin and light, the handles being cut from the solid.¹ They may possibly have had a ceremonial purpose, like some of the painted boards in other parts of New Guinea; but the fact that several of them have been penetrated, apparently, by spear-thrusts, seems to indicate a practical function.² The designs, carved all over the frontal surface, are outlined by pairs

¹ Only three out of the series of ten shields are illustrated here.

² The view of the Dutch authorities on similar shields from the neighbouring Lorentz River is that they were only used in dances, or as objects of exchange. Similar shields have been seen used in fighting dances on the Mimika River. The carved spears are also presumed to have been used in dances or other ceremonies. In that case the carved expansion may have been intended to prevent the spear from penetrating the shield far enough to inflict a wound. Since the length from spear-point to expansion is about 1½ feet, the point could have been prevented from touching the body by holding the shield out at arm's length.

of narrow and more or less parallel ridges, enclosing broad grooves or channels, which are invariably painted red, the remainder of the sunk background being whitened with lime, and certain details added in black. A bold and distinctive effect, suggestive of cloisonné work, is produced by this 'ridge-and-groove' style. All the principal designs appear to be derived from the human form, and, when arranged in a series, illustrate in an admirable way the principle of degeneration from zoomorphic to geometric forms. The facial features are gradually lost until only a mouth or nose remains (Fig. 3) and these may in turn be reiterated, so that in one case there are three mouths, and in others the nose has a perforated septum repeated a number of times, with the characteristic grass nose-ornament in each perforation (Figs. 2 and 3). Only one of the shields (Fig. 1) shows the human body in a clearly recognizable form, the limbs terminating in obvious fingers and toes, although they are stylized into a symmetrical pattern. This shield supplies the clue to the more highly geometrized forms (Figs. 2 and 3), whose origin would hardly be demonstrable without it. Some of the shields have subsidiary 'arabesques' traversing the background as seen in Fig. 2; these have almost the appearance of a kind of cursive script, though they are more probably to be explained as zoomorphic derivatives.

The spears (Plate LII) are cut from a single piece of hard wood, tipped with a cassowary's claw (one of them being also decorated with feathers and seeds at the butt end) and expanding, about a quarter of their length from the point, into a kind of paddle-blade carved in open-work. Similar types of spears and shields are found in Flamingo (East) Bay, at the mouth of the Lorentz River about 50 miles to the north-west,¹ and there are evident affinities between the decorative art of this region and the better-known Utaikwa and Mimika Rivers, extending at least 150 miles in a westerly direction.²

¹ See H. A. Lorentz: *Nova Guinea*, vol. VII, Ethnographie, Liv. I (Leiden, 1913), pp. 126, 134 ff., Pl. XX, XXIII; and R. P. Meyjes, E. J. de Rochemont, J. W. R. Koch, &c.: *De Zuidwest Nieuw-Guinea Expeditie 1904-5* (Leiden, 1908), Pls. IV and X.

² See A. C. Haddon and J. W. Layard: *Report on the Ethnographical Collections from the Utaikwa River*, in *Reports on the British Ornithologists' Union Expedition and the Wollaston Expedition in Dutch New Guinea, 1910-13* (London, 1916), and A. F. R. Wollaston: *Pygmies and Papuans* (London, 1912).



LII. CARVED WOOD 'PADDLE-SPEARS' FROM DUTCH NEW GUINEA



LIII A. MEDAL OF FRANCESCO DE' GIRARDENGHI



LIII B. GREEK COINS

Unfortunately the natives' own account of the significance of their designs is not yet forthcoming.

H. J. BRAUNHOLTZ.

130. TWO RARE GREEK COINS.

THE Department of Coins and Medals has recently acquired two fine Greek coins, purchased from the Vallentin Fund. The first is a bronze *litra* of Sicily (weight 33·83 grammes) struck about 340 B.C., when the native Sicel cities banded themselves together under Timoleon to repel the Carthaginian invader. The types are appropriate to the occasion: Zeus Eleutherios on the obverse to stand for freedom, and on the reverse a pattern of torch and ears of corn for Demeter of Enna, the representative goddess of the island, with the legend 'Alliance (coinage)'. This identical piece was in the Alessi Collection in 1828, as an engraving shows. The reverse has been twice struck so that the type is repeated at an acute angle to itself. This repetition of the legend is perhaps the cause of a variant reading which has gained currency, Συμμαχικον Αλαισινων 'Alliance coinage of Alaesa', but for which the only other specimen that can be traced offers no support. If the mint was not Alaesa it may well have been Enna (Pl. LIII, 2).

The other coin is a silver stater of Abdera (weight 10·99 grammes) of the first decade of the fourth century B.C. Only one other specimen of this beautiful coin is known. One side shows a griffin, the badge of Abdera, the other a cult statue of Artemis, holding bow and branch, with a stag behind her, and the magistrate's name Polycrates (Pl. LIII, 1).

E. S. G. ROBINSON.

131. GREEK AND ROMAN COINS.

AN important gift of a series of two electrum, 39 silver, and 42 bronze Greek and Roman coins has been received from Mr E. S. G. Robinson, F.S.A. Among these may be mentioned: a third stater (Pl. LIII, 3) in electrum of the seventh century B.C. (weight 4·71 grammes) with a bee on the obverse and plain punch-marks on the reverse; although the bee is in profile the coin is probably of Ephesus; a fourth-century silver stater of Ephesus (Pl. LIII, 4),

obverse a bee seen from above, reverse the forepart of a stag and a palm-tree, with the magistrate's name Phocylus; a didrachm of Calymna (weight 5.56 grammes) with the usual types, helmeted heroic head and lyre, but with the unique addition of a magistrate's name Cleuphanes (Pl. LIII, 5). The other Greek coins are an electrum stater of Carthage, silver pieces of Cos, and a series of Imperial bronze from Asia Minor. Among the Roman coins, in addition to three fine didrachms of the Romano-Campanian series, special mention should be made of a sextans or two-ounce piece of the Italian cast bronze series (*aes grave*) (weight 25.45 grammes) (Pl. LIII, 7) the types of which reproduce those of the well-known Carthaginian silver coin of Hasdrubal or Hannibal, struck in Spain just before the Second Punic War, which is also illustrated for comparison (Pl. LIII, 6). The types, head of Melkarth with club on shoulder and African elephant with driver, are reproduced reversed. Possibly the mould was made by direct cutting, without allowance being made for the fact that casting would reverse them. This crude document is of considerable historical importance as showing that the reduction to its weight standard had not at the time of the Second Punic War reached a point hitherto thought to have been reached half a century earlier.

J. ALLAN.

132. A RARE ITALIAN MEDAL.

THE Department of Coins and Medals has acquired through the Vallentin Fund an important Italian medal (Plate LIII). This is a portrait of Francesco de' Girardenghi, a printer of Pavia and Venice of the end of the fifteenth century. The obverse bears his portrait and is dated 1504; the reverse type is an allegory of the attainment of fame with a motto from Ovid. The medal, which is Milanese work, is not only a singularly attractive piece in itself but is also of considerable historical interest to the bibliographer. It has hitherto only been known from a specimen in Milan in very poor condition (*Corp. Ital. Med.* no. 700). The specimen now acquired by the Museum is in an unusually beautiful state of preservation.

J. ALLAN.

133. OTHER GIFTS.

AMONG other gifts received during the last quarter may be mentioned:

The Reconstruction of Tokyo. Tokyo Municipal Office, 1933. *Presented by the Mayor of Tokyo.*

Records of the Skinners of London. Edward I to James I. Compiled and edited by John James Lambert. 1933. *Presented by the Master and Wardens of the Skinners' Company.*

Mödruvallabók (Codex Mödruvallensis). MS. No. 132 fol. in the Arnamagnæan Collection in the University Library of Copenhagen. With an introduction by Einar Ól. Sveinsson. Levin and Munksgaard: Copenhagen, MCMXXXIII. *Presented by Mr Ejnar Munksgaard.*

Ode on the Pleasure arising from Vicissitude. Left unfinished by Mr Gray, and since completed. With an introduction by Leonard Whibley. Printed for William Andrews Clark, Jr, by John Henry Nash: San Francisco, 1933. *Presented by Mr William Andrews Clark, Jr.*

The Visionary Gentleman Don Quijote de la Mancha. By Miguel de Cervantes Saavedra. Translated into English by Robinson Smith. 2 vols. New York, 1932. *Presented by the Hispanic Society of America.*

Private Papers of James Boswell from Malahide Castle. In the Collection of Lt.-Colonel Ralph Heyward Isham. Prepared for the Press by Geoffrey Scott and Frederick A. Pottle. Vols. 17, 18. Privately printed, 1933, 34. *Presented by Lt.-Col. Ralph Heyward Isham.*

A Collection of Orders of Service, Programmes of Festivals, &c. Printed for private use at Gregynog. *Presented by the Misses G. E. and M. S. Davies.*

The Folger Shakespeare Library, Washington. Published for the Trustees of Amherst College, 1933. *Presented by the Trustees of Amherst College.*

Códices indígenas de algunos pueblos del Marquesado del Valle de Oaxaca, publicados par el Archivo General de la Nación. México, 1933. *Presented by Sr D. Rafael López.*

Fra Luca de Pacioli of Borgo S. Sepolcro. By Stanley Morison.

The Grolier Club: New York; printed by Bruce Rogers at the University Press, Cambridge, England, 1933. *Presented by the Grolier Club.*

My Adventures with General William Booth, Founder of the Salvation Army. By Henry Edmonds, his first A.D.C. 3 vols. For private circulation only. *Presented by the Author.*

Papers prepared for the Fifth Biennial Conference of the Institute of Pacific Relations, 1933. 15 vols. *Presented by the Royal Institute of International Affairs.*

Further diaries of George Sturt (see *B.M.Q.*, VII, pp. 73 f.), supplementary to those in Add. MSS. 43359-74, 43466, 43467 (Add. MSS. 43690-3). *Presented by Miss S. Sturt.*

A collection of transcripts of Dutch State Papers from the archives at The Hague, relating to the First Dutch War, covering the period October 1652-December 1653 (Add. MSS. 43711-14). *Presented by the Navy Records Society.*

A notebook of Sir Frederick Morton Eden, containing political poems by himself and others (Add. MS. 43702). *Presented anonymously.*

A translation by the late Walter Farrell of Captain Nerger's *S. M. S. Wolf*, with notes, appendices and corrections (Add. MSS. 43697-701). *Presented, under the terms of the translator's will, by his brother Mr Richard Farrell.*

Deed relating to the Tresham family and the manor of White Notley, co. Essex, 1594 (Add. Ch. 70800). *Presented by the late Mr T. B. Clarke-Thornhill.*

Four documents relating to Olive, Duchess of Cumberland. *Presented by Mr J. Lightbody.*

Six foreign charters, 1402-1702, including two Papal Bulls (Boniface IX and Paul III) (Add. Ch. 70810-15). *Presented by Mr Arthur Hawley.*

Inscriptions of Burma, portfolio I. Rangoon, 1933. Fol. *Presented by the University of Rangoon.*

Sēpher Hammaggīdh, pt iii of an edition of the Old Testament in Hebrew containing the Hagiographa, &c. Frankfort on the Oder, 1725. 8°. *Presented by Miss K. Herbert.*

A Tibetan manuscript containing coloured pictures of saints, deities, &c., with appropriate devotions; sixteenth or seventeenth century, and a Tamil book of stories, on palm-leaf; c. 1800. *Presented by Rev. E. A. Dentith, F.R.G.S.*

Six engravings of various schools. *Bequeathed by Alfred W. Rich, through the National Art-Collections Fund.*

Ten aquatints by Alfred Hartley, R.E. *Bequeathed by the artist.*

A. Dauzats: Convent of St Catherine on Mount Sinai. Lithograph. *Presented by Mr Frank L. Emanuel.*

P. L. Parizeau: Two water-colour drawings. *Presented by Mr E. J. Dent.*

The Nettlefold Collection (Vol. I, A-C): Catalogue by C. Reginald Grundy, with separate impressions of the plates. *Presented by the author.*

Charles Shannon, R.A.: Three lithographs, completing the Museum Collection. *Presented by Mr Cecil French.*

Alfred W. Hunt: Sonning-on-Thames. Water-colours. *Presented by Mr C. F. Bell, F.S.A.*

One hundred and forty-three prints of miscellaneous schools. *Presented by Sir John Stirling-Maxwell, Bart, K.T.*

Two modern impressions from either side of a fifteenth-century Italian copper plate. Probably Ferrarese, about 1470. *Presented by Mr John Hunt.*

John Bacon: Design for a monument to Captain James Montagu. *Presented by Mr Edward Croft Murray.*

S. R. Badmin: Two etchings. *Presented by the artist.*

Three stone fragments and a terra-cotta pot, of the Achaemenean period. *Presented by Brigadier-General Sir Percy Sykes.*

A small bronze lion from the rim of a bowl; archaic Greek. *Presented by Mr R. H. Bulmer.*

A Corinthian oinochoe painted with two friezes of animals. *Bequeathed by the late Mr J. H. Picard.*

Two Cretan neolithic idols of clay and one of marble. *Presented by Sir Arthur Evans.*

A plaster reconstruction of a model house or temple of the Greek Geometric period, cast from terra-cotta fragments excavated at the

Heraion of Perachora. *Presented by the British School of Archaeology at Athens.*

A marble statuette (headless) of a draped woman, from Athens, of Hellenistic style. *Presented by the Misses E. and P. MacLeod Carey.*

A Campanian lepaste. *Presented by the Earl of Perth.*

Series of worked and patinated flints with fossil bones, found below the Suffolk Crag. *Presented by Mr J. Reid Moir.*

Flint implements from Ash and Swanscombe, Kent; from below the Crag at Ipswich; and from below the Estuarine clay on Island Magee, co. Antrim. *Presented by Mr J. P. T. Burchell.*

Series of palaeoliths from various terrace-gravels at Farnham, Surrey. *Presented by Major A. G. Wade.*

Half a bronze torc from Hazelbury Bryan, Dorset, to complete the group acquired in 1892. *Deposited on loan by the Dorset Natural History Society.*

Bronze Age spear-head found at Tower Bridge, London. *Presented by the Christy Trustees.*

Two pottery vessels of Swiss-Lakes type (950-750 B.C.) possibly found in Surrey. *Presented by the Parochial Council of St Paul's, Wimbledon (Rev. Neville Robertson, Vicar).*

Bronze ornament of torc form and Picene origin, probably sixth century B.C. *Presented by Dr C. Davies Sherborn.*

Bronze armlet of Hallstatt type found near Scarborough Castle, Yorks. *Presented by Mr Reginald A. Smith.*

Part of Roman gravestone inscribed with the name Goban(nia), from Ford, Kent. *Presented by Mr E. W. Turner.*

Roman pottery found with a coin of Caligula on the site of a kiln at Corfe Mullen, Dorset. *Presented by Mr J. B. Calkin.*

Roman pottery found together at Boughton near Worcester, late first century. *Presented by Mr E. D. Rickard.*

Eighteen loose garnets probably from Vandal jewellery, found at Mount Carmel. *Presented by Mr G. F. Lawrence.*

Oval sandstone, engraved and 'tracked' on one face, from Lowes-toft. *Presented by Mr E. L. Arnold.*

Bronze seal-die of Hamon Baniard, from Castle Acre priory, thirteenth century. *Presented by Mr Herbert Smith.*

Bronze stirrup, probably German, seventeenth century. *Presented by Mr A. G. Gordon.*

Gold icon pendant, eighteenth century, probably from one of the Greek Islands. *Presented by Mr J. R. Ogden.*

Four blue and white Chinese porcelain cups with the Ch'êng Hua mark. *Presented by Mr F. C. Harrison.*

Pottery jug with handle, from the Shirati area of Musoma, Tanganyika; made by a M'Girango (Jaluo-BaKuria crossbreed); also two water gourds with engraved designs, from Ushashi area, Musoma District, Tanganyika Territory. *Presented by Mr E. C. Baker.*

Alabaster figure of seated Buddha, from Burma; formerly in King Mindon's Palace at Mandalay, and afterwards in the possession of King Thibaw, until the British occupation of Mandalay in 1885. *Presented by Miss E. Mason.*

White marble figure of a Jain Tirthankara (Saint), from India. *Presented by Mr C. F. Woodbridge.*

Series of brass goldweights, from Ashanti (collected at Kumasi at the time of the Second Ashanti Expedition, 1895); also a large spear from Somaliland. *Presented by Mrs Bertha Stan Arthur.*

Ivory and shell spoons and other objects from the Upper Congo, iron sweat-scraper from the ANgoni, Nyasaland, and soapstone pipe, from the Sudan. *Presented by Professor A. Werner.*

A series of flaked stone implements, including microlithic types, from a coastal kitchen-midden, at Windang, about 65 miles south of Sydney, New South Wales. *Presented by Mr R. Turner.*

A series of stone arrow-heads, and wood and bone objects, excavated from a depth of *c.* 15 feet in guano deposits at Punta Pichala, south of Pisagua, Chile. *Presented by Capt. Sir David W. Barker, R.D., R.N.R.*

A collection of 400 photographic negatives in cabinet, illustrating the Veddas of Ceylon (cf. donors' book: 'The Veddas', Cambridge, 1911). *Presented by Prof. and Mrs C. G. Seligman.*

Old pottery vase with roulette-marked surface, excavated at a depth of 26 feet in Kassa tin mine, Jos, Northern Nigeria; also a grooved grinding stone, bronze bell and key, and three stone and

glass beads, excavated at various sites in Ashanti, Gold Coast. *Presented by Captain R. P. Wild.*

Twelve portrait medals by Mr Theodore Spicer-Simson. *Presented by the artist.*

A very rare bronze coin of the Bruttii of the third century B.C. *Presented by Mr H. M. Hake, C.B.E.*

A very rare Roman tessera of the second century A.D. *Presented by Mr Percy H. Webb, M.B.E.*

A rare gold coin of the emperor Arcadius and two sestertii of Vespasian restruck by the Vandals. *Presented by Mr J. W. E. Pearce, F.S.A.*

Silver medals on the quincentenary of Winchester College (1893) and on the extension of Merchant Taylors' School (1875) and ten other coins and medals. *Presented by Mr H. Gordon Clark.*

SUPPLY OF CASTS

THE production and sale of plaster casts from sculpture in the Departments of Antiquities in the British Museum, which has been managed since 1919 by the Department for the Sale of Casts in the Victoria and Albert Museum, has been taken over by the British Museum since the beginning of this year. A revised Price List is being prepared and will be published by the Trustees shortly. It is proposed to return to the prices which were current in 1910, when the last List was printed.

LOAN SERIES OF DRAWINGS AND WATER-COLOURS FROM THE TURNER BEQUEST

FOUR series of loan collections are now available. Two of these include twenty-five drawings each, the other two include eleven drawings each. A framed notice on Turner's Drawings and Water-colours is included in each series. Each series represents Turner's work in pencil and water-colour at various periods.

Applications for loans should be made to the Keeper of Prints and Drawings, British Museum, under the conditions set forth in the

official 'Regulations for the Loan of Works of Art by the Trustees of the British Museum to Museums and Art Galleries', with special conditions made for the drawings of the Turner Bequest, as follows:

- (1) That loans are not made for longer periods than three months, nor, as a general rule, in the months of April, May, June, July, and August, owing to the strength of light at that time of year.
- (2) That the rooms in which the drawings are exhibited shall be perfectly dry and well ventilated.
- (3) That the drawings should in no case be exhibited on walls which are at any time exposed to direct sunlight.
- (4) That, outside the British Museum, no drawing shall be taken out of its frame.
- (5) That frames must only be hung by the brass plates attached, and in their countersunk positions; that holes must not be bored in the frames.

RECENT PUBLICATIONS

Codex Sinaiticus. To meet the popular demand for some account of the Mount Sinai manuscript and for reproductions of specimen pages several publications have been issued. A pamphlet, entitled *The Mount Sinai Manuscript of the Bible* (22 pp., with four illustrations), published at the price of sixpence, is in its second edition. It contains some account of the discovery and of the manuscript itself, rebuts the reports that the manuscript was wrongfully obtained by the Russian Government and that it is a forgery, and gives some typical instances of textually interesting passages in the New Testament. One of these passages, the Lord's Prayer in St Luke's version, is the subject of a leaflet (*The Lord's Prayer in St Luke's Gospel according to the Codex Sinaiticus*, 4 pp., 1 penny), which reproduces the passage, with a transliteration into modern Greek characters and the English of the Authorized and Revised Versions. A collotype facsimile, showing two pages (Luke xxiv. 23-John i. 39), full size, has been issued at a price of one shilling, and postcards showing respectively the same opening and a view of the Monastery

of St Catherine are on sale at twopence each. The following photographs can be supplied from official negatives at the prices shown below:

- 4083. Ps. cxviii. 132-cxxiii. 1. 20 in. × 16 in. 5s.
- 4084. Ps. cxviii. 169-cxxiii. 1. 20 in. × 16 in. 5s.
- 4085. Luke xix. 13-xx. 34. 24 in. × 20 in. 7s. 6d.
- 4086. Luke xxii. 20-52. 20 in. × 16 in. 5s.
- 4087. Luke xxii. 20-52. 10 in. × 8 in. 2s. 3d.
- 4088. Luke xxii. 20-xxiii. 14. 20 in. × 16 in. 5s.
- 4089. Luke xxii. 36-52. 10 in. × 8 in. 2s. 3d.
- 4090. John i. 1-39. 20 in. × 16 in. 5s.

The second volume of the *Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia* is published for the Trustees of the two Museums, by the aid of a grant from the Carnegie Corporation of New York. The volume is entitled *The Royal Cemetery*, and contains Dr C. L. Woolley's report on the 'pre-dynastic' and Sargonid graves excavated between 1926 and 1931; the Rev. Dr Léon Legrain, of the Museum of the University of Pennsylvania, has contributed a general description and a catalogue of the seals, the Rev. Father E. R. Burrows, S.J., a chapter on the inscriptions, Prof. Sir Arthur Keith a discussion of the skeletal material, and Dr H. J. Plenderleith some notes on the chemical analyses of the metals and on the possible provenance. The volume is in two parts, the first of text, pp. xx and 604, and 83 figs., a coloured frontispiece and a map, the second consisting of 274 plates, of which 37 are in colour and 173 collotype. The subscription price is three guineas, the list to be closed on 30 April 1934; the price thereafter is fixed at four guineas.

Dr Woolley gives a detailed description of the excavations of the cemetery, which he divides into 'royal tombs' and 'private graves' of the pre-dynastic period, 'Second Dynasty' graves, and Sargonid graves, and then discusses separately, with full descriptions, the classes of objects found, e.g. musical instruments, shell inlay, metal objects. Both the excavations and the objects are very amply illus-

trated, and the coloured plates provide a useful record of antiquities many of which are now well known, such as the gold vessels of Mes-kalam-dug, the harps with golden bull's heads, the gold helmet, the rein-rings, and the mosaic 'standard'. A valuable feature of the publication for students is the catalogue of objects, arranged by excavation numbers, with the present location and number, where identified, either in the Baghdad Museum, the Museum of the University of Pennsylvania, or the British Museum. The cheapness of this publication is due to the munificence of the Carnegie Corporation.

The seventh volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in March of this year. This instalment carries the work to within sight of completion of the letter A, from the heading ASMUND to that of AUSZÜGE, in 986 columns as against 592 columns in the corresponding section of the previous edition.

The Trustees have now published a facsimile reproduction of their unique manuscript containing the Persian poems of Zu 'l-Fakār Shirwānī (Or. 9777). This poet, who flourished in the thirteenth century A.D., was one of the most brilliant figures in literary circles of his age, and was particularly admired for his skill in the composition of the artificial *kašīdah*, for which he found patronage in the courts of the Atābeks of Luristan and the Kutlugh Khāns of Kirman. The immense success which he won in his own day, however, did not last long: after his death his writings fell into neglect, and although his reputation survived in the schools of literature, and some of his verses were occasionally quoted, fewer and fewer scholars studied his poems at first hand, and copies of them became rarer and rarer, until at last they seem to have disappeared, with the exception of the manuscript now in the Department of Oriental Printed Books and Manuscripts, which has just been published by the Trustees. This contains about 10,000 couplets of various kinds of verse (*kašā'id*, *kitā'*, *ghazaliyyāt*, and *rubā'iyyāt*); it may be mentioned that hitherto only about fifty of our poet's couplets have been preserved in quotations, and none in independent manuscripts. The reproduction has been edited by Mr E. Edwards, who has contributed a short preface,

in which he thoroughly discusses all the historical data available for the poet's life. The price is 15s.

The first volume of reproductions of the *Woodcuts of the XVth Century in the Department of Prints and Drawings*, with text by Mr Campbell Dodgson, late Keeper of the Department, contains 188 subjects on 73 plates, including a frontispiece printed in colours. The complete publication will consist of three volumes, two reproducing woodcuts, and the third metal-cuts, including numerous examples of the *manière criblée*. The contents are chiefly of German or Netherlandish origin, but a few fine examples of the Italian and French Schools are also included. The selection is limited to prints issued separately, book illustration being on principle omitted.

The British Museum collection of such prints is one of the five large collections that exist, the others being at Berlin, Munich, Paris, and Vienna. It is the only collection of which till now no complete set of reproductions was available. The text is purposely brief; more detailed descriptions of the majority of the prints are to be found in Mr Dodgson's Catalogue, Vol. I, 1903, though numerous acquisitions have been made since then.

The price of the First Volume of the publication, which is limited to 300 copies, is £2 10s.

A short monograph on *The Assyrian Sculptures* by C. J. Gadd contains eighteen half-tone illustrations and is sold at 1s. 6d. It gives a brief account of the discovery of the slabs, the development of Assyrian art and some explanation of the content and meaning of the scenes. A detailed list gives a description of individual slabs in the chronological order under kings' reigns, and the index of sculptures by galleries enables the visitor to use this book in the Museum.

A fourth edition of the *Guide to the Department of Coins and Medals* has been issued. The chief changes are that the Greek section has been revised in keeping with the recently published detailed *Guide to the Principal Coins of the Greeks* and that important additions and alterations have been made in the English section.

EXHIBITIONS

Lantern Lectures on the Sinai Manuscript. Lantern lectures on the Codex Sinaiticus can be given, on application (three days' notice is requested), at the British Museum by members of the staff on Mondays, Wednesdays, and Saturdays at 11 a.m. and 2.45 p.m., to parties of not less than 15 and not more than 60 persons. In special cases, lectures on other days or at other hours may be arranged. No charge will be made for admission, but it is hoped that those who avail themselves of these facilities will contribute as liberally as possible to the purchase fund. Two lectures have been prepared, one of a more advanced kind specially intended for students and adults, one for a less instructed audience, particularly for children.

Arpachiyah Expedition. The share of duplicate antiquities allotted to the expedition to Arpachiyah, near Nineveh, by the Department of Antiquities in Iraq, is now exhibited, so far as complete or nearly complete and typical specimens are concerned, in the Nineveh Gallery. This expedition, which was financed by the British School of Archaeology in Iraq, the Percy Sladen Memorial Fund, Sir Charles Marston, and other generous subscribers, and directed by Mr M. E. L. Mallowan, M.A., F.S.A., aimed at investigating a small site of great antiquity to establish such sequence datings for early types of painted pottery in Assyria as might be possible. This purpose has been satisfactorily achieved, and in broad terms the principal result of the excavation was to show that the early black on buff wares from Babylonia are preceded in the north by a polished polychrome ware of the type already known from Tall Halaf on the Habur River in Syria, and elsewhere.

This polychrome ware is hand-made, thin, and of finely levigated clay. The geometrical designs are carried out in various colours in lustrous paint. Several examples which were broken in antiquity and are now rejoined show remarkable differences in colour due to accidental circumstances, but in general orange, red, brown, black, or white is fairly clear. The shapes are as characteristic as the beautiful designs, and do not occur afterwards. The finds connected with this pottery show that the stone weapons and tools are all of the

'chalcolithic' period, and the fortunate find of a copper axe blade side by side with polished stone axes leaves no doubt on the subject. The amulets are of some interest in that they present true antecedents for later amulet forms, and the naked female figures with pinched heads, or no heads at all, show the prevalence of these magical figurines in Western Asia in very early times, which has been doubted. A point of some interest is the fine polish of the obsidian cores found and the skill with which this substance is worked.

The curious pebble causeways and the associated small buildings of this early settlement, which yet await explanation, are illustrated by the plans of Mr Cruikshank Rose, and some idea of the rich collection at Baghdad from this site is given by the water-colour drawings of objects there.

The finds of the later period, though much less spectacular, have their value in co-ordinating finds from such sites as Samarra and Ur. The exhibition closes on 14 April, but the greater number of objects will be exhibited in the new Babylonian Room, when reopened.

Drawings by George Du Maurier. A selection of Du Maurier's drawings are on exhibition in the Prints and Drawings Gallery to mark the centenary of the artist's birth (6 March 1834). The department possesses in all twenty-one drawings by Du Maurier.

Prehistoric Antiquities. The increasing interest taken by the public in prehistoric research is reflected in a series of special exhibitions arranged in the Department of British and Medieval Antiquities; and two table-cases are set aside for the purpose at the head of the main staircase. The first subject illustrated was the sequence of flint implements from Swanscombe and Northfleet in Kent as revealed by Mr J. P. T. Burchell's excavations. This was followed by an exhibit provided by Mr Hazzledine Warren and Mr O. Rickof of mesolithic flints from a sealed deposit on the Pleistocene gravel at Broxbourne, Herts. A selection from Dr L. S. B. Leakey's finds in Kenya included skeletal remains of *Homo sapiens* from a surprisingly early deposit; and in January Mr J. Reid Moir demonstrated the variety of patination in pre-Crag flints, suggesting at least four periods of Pliocene man; while Mr J. B. Calkin exhibited the results of his excavations

at Slindon Park, Sussex, with a view to dating the raised beach and Coombe-rock. These were followed by a display of the culture-sequence discovered by Miss Dorothy Garrod in caves on Mount Carmel, with portions of palaeolithic and mesolithic (Natufian) skeletons. It is proposed to continue these temporary exhibits of topical interest; and the collaboration of several collectors has been promised, to amplify material already in the Museum. An opportunity will thus be afforded for the public to study what might otherwise be difficult of access in private possession.

APPOINTMENTS

THE Principal Trustees have made the following appointments:
6 February. To be an Assistant Keeper, Second Class, in the Department of Egyptian and Assyrian Antiquities, Mr Iorwerth Eiddon Stephen Edwards, B.A. (Gonville and Caius College, Cambridge), John Stewart of Rannoch University Scholar (1928), Tyrwhitt University Scholar, Wright University Student, and Mason University Prizeman (1932);

19 April. To be an Assistant Keeper, Second Class, in the Department of Prints and Drawings, Miss Elizabeth Senior, B.A. (Newnham College, Cambridge, and Courtauld Institute, London).

To be Assistant Cataloguers in the Department of Printed Books:
30 January. Mr George Lisle Clutton, B.A. (Merton College, Oxford);

6 February. Mr Gordon Harold Spinney, B.A. (St John's College, Oxford); Mr Alexander Hyatt King, B.A. (King's College, Cambridge), Jebb Travelling Student; Mr Richard William Ladborough, B.A. (Magdalene College, Cambridge).

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PRESENTED

■ 4 JUL 1934

RECENT PUBLICATIONS

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1+301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N-Z and Anonymous). 1931. 8vo. £2 10s.

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